



Community as Ecology



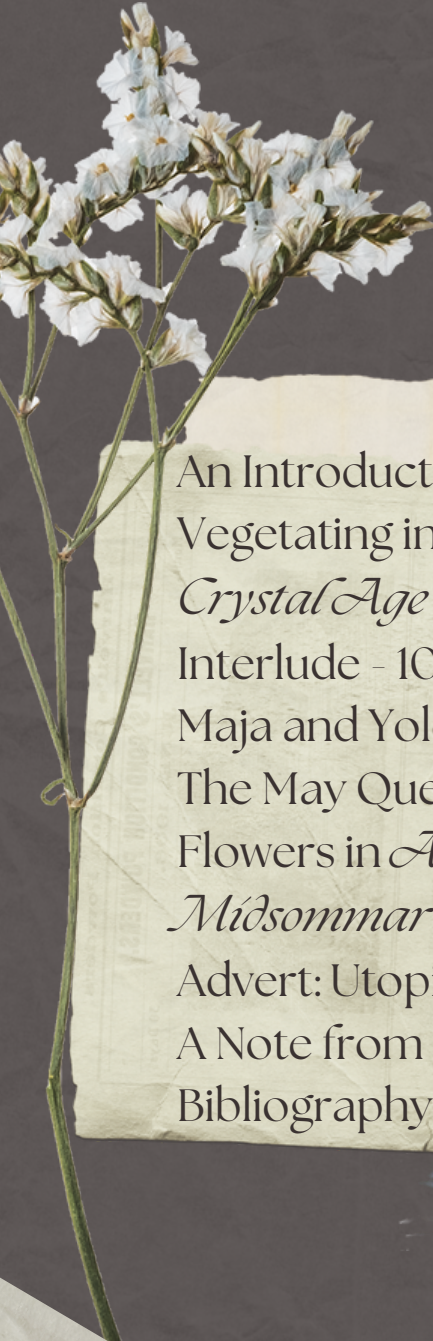
in Midsommar and A Crystal Age

PREPARED BY THE BOARD OF DIRECTORS

Jay, Maia and ren



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Utopian ecologies


What unites *A Crystal Age* and *Midsommar* is a distinct and peculiarly utopian attitude towards ecology, and humanity's place within it. Lisa Garforth writes that 'ecocentric philosophy is innately, indissolubly utopian' (p.69) in its ability and desire to 'propose a richer, better and happier way of life in line with ecocentric values' (p.69). Yet she is not without critiques of strands of ecological thought, noting deep ecology's utopian potential but lack of pragmatism (p.70) and bioregionalism's 'rather nostalgic and retrogressive fondness' (p.65) of an imagined, untainted ecology. This nostalgic fondness drives the ecological imaginings of both *Midsommar* and *A Crystal Age*, marked by their lack of technology; their ritualistic, folk practices; their closeness with the seasons and the natural world: they exist in opposition to the respective modernities of Dani and Smith's worlds. Krishna Kumar terms *A Crystal Age* a 'primitivist utopia' (p.105) and far from resembling a future of extreme scientific advancement, Hudson's utopia depicts an imagining of a 'primitive,' pre-modern society. *Midsommar*'s construction of a pagan society untainted by Christianity parallels its depiction of an ecological paradise untainted by industrialisation and human technology. Yet, despite this 'nostalgic and retrogressive fondness... for the ways of life of pre-modern cultures' (Garforth, p.65) in both texts, there remains utopian potential in their depictions of ecology.

Jane Bennett's notion of vital materiality, considering the agency of all things and their ability to form 'assemblages' of different life forms (pp.119-122, 23-4), equally has utopian potential, decentering the primacy of the human subject and encouraging identification and empathy with a variety of nonhuman subjects. Vibrant materiality is seen throughout both texts. The natural world of *A Crystal Age* is animate and its community are 'mingled' with it. Smith once observes the vibrancy of even 'cast-off leaves... under the desolate giants of the wood' which 'suddenly catching a mock fantastic life from the wind' start 'stirring... hurriedly talking together in their dead-leaf language.' The most inert, decaying matter is perceptibly vibrant after Smith's stay with the Crystallites, describing that 'it seemed to me that not I but nature had changed.' In *Midsommar*, the agency of the natural world is made manifest at the end of the film, in which the hallucinogenic perspective of the camera shows the flowers of Dani's costume to be throbbing, pulsing with life.



Citations are given in text as page numbers in parentheses. Full text references are in the bibliography.

vege·tate

[ˈvedʒɪteɪt] 

VERB


vegetating (present participle)

1. live or spend a period of time in a dull, inactive, unchallenging way:
"if she left him alone, he'd sit in front of the television and vegetate"

SIMILAR: [do nothing](#) [idle](#) [languish](#) [go to seed](#) [degenerate](#) [moulder](#) 

2. DATED

(of a plant or seed) grow; sprout:
"he advised that seeds be sent in a vegetating condition"

SIMILAR: [sprout](#) [shoot up](#) [develop](#) [buck](#) [germinate](#) [emerge](#) 

- cause plants to grow in or cover (a place):
"the final task was to vegetate the area used to store"

2



Vegetating in

3

Midsommar

& A Crystal Age

Both the film *Midsommar* and the novella *A Crystal Age* depict male characters 'vegetating'. Their brief state of paralysis and subsequent horror illuminates an alternative reading of Catriona Sandilands's utopian description of vegetative states as romanticised. In both texts, male characters ingest an external substance that induces a vegetative state. While Sandilands emphasises the aliveness within vegetative states, the instances of inertia in *A Crystal Age* and *Midsommar* foreshadow death. Sandilands argues that the vegetative soul emphasises 'transformative possibility rather than a separation of soul from body, actualization, and a stance of aggressiveness and self-preservation' (p.18). There is a sense of transformative possibility when men enter vegetative states as their loss of power means that they are no longer able to control or influence their love interests. Consequently, both texts imagine 'utopian enclaves' in which patriarchal dominance may be overturned and women may find liberation in nature.

In *Midsommar*, Christian (the protagonist Dani's love interest and boyfriend) is forced from a stance of self-preservation into one of vulnerability. Throughout the film he acts in his own interest, omitting telling his long term girlfriend about his trip to Sweden and forgetting her birthday while they are in Sweden together. He also steals his friend Josh's thesis idea. Christian's attempts at kindness and reconciliation are usually fueled by self interest or guilt. In a climactic scene Christian drinks a psychedelic beverage and participates in a copulation ritual designed to impregnate Maja, a young member of the Harga, thus cheating on Dani. While Dani has a panic attack at this revelation, Odd, an elder of the Harga, 'blows a handful of mysterious powder in Christian's face' and the screenplay stage directions describe the aftermath:



Stunned for a moment, Christian stumbles back. He tries to move his legs, but they are suddenly FROZEN. Now immobile, Christian drunkenly COLLAPSES. He writhes into panic, unable to move. His eyes are LOCKED OPEN.

p.112




Christian is ultimately paralysed, 'frozen' by this mysterious dust and forced into an vegetative state while still conscious and alive. While Christian's paralysis is brought on by the intervention of Odd, in *A Crystal Age*, male protagonist Smith unintentionally puts himself into a vegetative state by drinking a potion he intended to cure him of his sexual desire. Smith states that he 'drained the cup deliberately' for Yoletta's sake; he says that a life of communion without sexual desire 'is what you desire, and you are more to me than life or passion or happiness' (p.110), thus he is differentiated from Christian in the sense that he is so enamoured with Yoletta that he would alter his body chemistry through this potion for the sake of compatibility.



Alternatively, in *Midsummer*, Dani is the one who alters her body chemistry to appeal to her partner Christian and fit in with his peers by drinking the psychedelic mushroom tea upon arrival in Sweden despite her initial hesitancy. The dynamics between the two relationships are vastly different, Smith is obsessed with pleasing Yoletta while Christian seems indifferent to the women in the film. In *Midsummer*, it is Dani that desperately tries to please her love interest; she agrees to tripping when she isn't ready because 'It'll get too complicated otherwise' (p.23). Hence when Christian is taken out the picture through an imposed vegetative state, Dani is transformed into a powerful force and invigorated with fresh agency.





Despite the difference between Christian and Smith, their vegetative symptoms are described in similar terms. Smith 'tried to start up and shake off this strange deadness from [his] body, but was powerless to move a muscle' (p.112);

Midsommar's stage directions describe Christian as 'immobile' and 'unable to move' (p.112). Smith describes how this vegetative state also silences him: 'in an extreme agony of terror, my frozen tongue refused to make a sound' (p.112). In both texts we see how a descent into a vegetative state heightens the emotions of the male characters: they feel 'panic' and 'terror' at the prospect of losing their agency and voice. When men are forced into a vegetative state they lose their dominating abilities; they are forced to see the women they are with in a new light. As Smith notes, though his 'mind was active and clear, and [he] could hear and see, and yet was as powerless as if [he] had been buried' (p.112).

Despite the terror of his vegetative state, when Smith sees Yoletta he sees her in a new positive light:

Her words sounded distinctly in my ears, and although I could not lift or turn my rigid eyes to see her, yet I seemed to see her now better than ever before, with some fresh glory, as of a new, unaccustomed gladness or excitement enhancing her unsurpassed loveliness, so clearly at that moment did her image shine in my soul! And not hers only, for now suddenly, by a miracle of the mind, the entire

(p.112)

The image of Yoletta standing over Smith and physically being above him reinforces her dominance and a redistribution of power in which the female is allowed to 'blossom' while the men 'vegetate'. Yoletta is thus, through Smith's vegetative state, assigned 'fresh glory' Meanwhile, Christian's '**eyes flare with terror**' (p.112) after seeing that Dani now holds a powerful position in the Harga community as May Queen and will decide his fate. Both men are emasculated by their paralysis - their experience of 'vegetating' is a shock to the system as they are not used to being in a submissive role. *Midsommar* and *A Crystal Age's* depictions of vegetative states thus usurp traditional modes of masculinity.



The men are not the only ones that experience a vegetative state. When Dani ingests the mushroom tea, the viewer sees the psychedelic visuals alongside her. In a close up shot, we see grass appearing to grow through her hand; her body becomes one with nature during this vegetative state. Here, Dani exemplifies Sandilands' notion that 'when people vegetate, they are not so much being passive as demonstrating those activities that are consistent with the vegetal, undergrowth of their psukhe: growth, nutrition, reproduction, decay' (p.17).

Thus when Dani briefly enters a vegetative state through an intense trip, her intermingling with grass demonstrates the activities Sandilands refers to that are consistent with vegetal growth: the grass physically grows out of her. Her trip also forces her to confront the trauma of losing her sister and parents, thus her growth is equally psychological.





The Harga community that Dani and Christian stay with see themselves as connected to nature and use drugs to access the 'true' nature of the world. Director Ari Aster shows the hallucinatory effects of the drugs by having the plants and flowers visibly move and 'breathe' to reiterate their aliveness. As Sandilands notes, 'when people and animals vegetate, they are considered largely inert: alive but not quite fully. When plants and other nonanimal organisms do likewise, they are considered abundantly alive, perhaps even excessively so' (p.17). In the scene in which they trip shortly after arriving in the Harga village, Dani makes a run for the outdoor toilets and around her the trees appear warped and moving. Dani is in the centre of the frame and appears especially small and overwhelmed by the nature around her. This exemplifies how nature can be 'excessively' alive even in a state of vegetating, which is reiterated through the sinister description of nature in the script:

The trees do seem to be breathing - visibly swelling and deflating with psychedelic life. They LOOM IMPOSINGLY over Dani. They GROAN in the wind, their branches leaning (almost reaching) down.

Furthermore, the realisation of nature's aliveness and power can be jarring and induce panic for humans who have an anthropocentric view of life. Dani is preoccupied with the pain of her loss of family and thus cannot handle the enormity of nature's aliveness during her trip, which leads her into a panicked state.



In *A Crystal Age*, Smith also describes the aliveness of nature: 'the earth everywhere had that intense living greenness' however for Smith, 'a more tranquil and soul-satisfying scene could not be imagined' (p.2). As Smith is not preoccupied with trauma that revolves around human relationships like Dani, he is thus more receptive to nature's aliveness.

To conclude, *Midsommar* and *A Crystal Age* present vegetating as a tool through which to realise a feminist utopian overturning of patriarchy. Being forced into a submissive vegetative position leads to their demise and redistributes power in their relationships with women. This consequently allows the women to flourish; men obtaining a vegetative soul inspires transformative possibility for the women in their lives who can now assert more agency. However, the liberation the women obtain is not absolute, though they are no longer restricted by the nature of their relationship with men, they still exist within a societal structure that controls them. Simultaneously, both texts also demonstrate Sandilands' assertion that vegetating in humans epitomises being 'inert' whereas plants vegetating are 'excessively' alive.



Buttercup (*Ranunculus eschscholtzii*)



fig. 1



fig. 2

Rainbow Lily (*Lilium arcus pluvius*)



fig. 3





In conversation with

Maja of Halsingland and Yoletta of the
Crystal Valley

11

Maja: Yoletta I am SO excited you don't even understand.

Yoletta: Oh how come?

Maja: WELL, this year I got my byxmyndig AND Pelle and Ingemar are returning with their friends!

Yoletta: That's your... what's it called? Pants license??

Maja: Yeah!! So I finally get to be the centre of a ritual!

Yoletta: You and your rituals honestly. We don't have anything like that, we all just love each other normally. Like normal people.

Maja: Yeah we do too, we just want to have more chances of carrying on our clan. I mean seriously, only having one mother of the house... weird. Incest is only for our most knowledgeable bloodline, not for everyone.

Yoletta: Hey, don't disrespect our Mother. Think of your elders - think of your May Queen! That's what she's like to us.

Maja: Yeah okay fair. Speaking of, I wonder who will be the May Queen this year.

Yoletta: I can't believe you change your queen every year, that's hardly a queen. I do love the flowers though, wearing them in a crown like that.

Maja: Yeah it's cute. Anyway, I have already dreamed of the man I get to do it with. I've put my flowers under the pillow and jumped the fences all of that. Exciting right!!!

Yoletta: I really don't know. I don't get all of this obsession with... physical intimacy. Oh I forgot to tell you didn't !!! This random man, not from around here at all, appeared after a funeral the other day. I'm talking he was so dirty, smelled like damp, and his clothes were just. SO bizarre. Literally did not understand him at all.

Maja: Oh that is weird. What did he want??

Yoletta: No one really knows. He couldn't read or write and he didn't know any basic history. He was pretty keen to blend in though. He got some of our clothes and I am teaching him to read and he's doing okay so far. He was shocked when he found out he had to stay for a year to pay off his clothes though. Like? Yeah. It took ages. It took valuable resources that have probably been growing his whole life? It seemed really entitled to be honest. But I'll give him the benefit of the doubt.

Maja: Yeah I was gonna say you're normally pretty forgiving of that stuff. It's funny that I am really excited for new people to come, but it feels really weird to you. Do you think he will blend in?

Yoletta: Well this is the thing. He keeps asking questions and doing his tasks with everyone else. But I think he's actually obsessed with me? He says he loves me, which is nice because we all love everyone, but he keeps speaking of a deeper love, a love that's more. I've never really heard of that kind of love before. But what is more weird right - so I have been banished for a bit because I ripped a book by accident.

Maja: That seems a bit extreme?? Are you okay?

Yoletta: Yeah its okay its only for a bit and I deserve it. Anyway, I keep finding that I like... really miss him? Way more than my brothers and sisters? And we kiss way more than with my family and it feels like he's always trying to touch me and that kind of stuff. It's actually... really really nice. I have never experienced anything like this before, and I don't think any of my siblings have either. What do you think??

Maja: OMG YOLETTA!! That's so cute!!!!!! He deffo wants to do it with you. For SURE! How exciting!!! Is that even allowed?? Omg forbidden love is SO romantic.

Yoletta: Maja, you're being so weird... To be honest, I don't even know if it's allowed. But it does feel nice and he's getting on with Mother a bit better than when he first arrived.

Maja: Do you think you'll get pregnant?? I literally cannot wait to get pregnant. Maybe we'll be pregnant at the same time!! And our babies can be little friends AWWWWWW!

Yoletta: Maja. Please.

Maja: You can't blame me. Getting the byxmyndig is a big deal in my community. I get to raise the next generation, that's a high honour. I have entered the Summer of my life! I can fulfil my purpose, and live in the cycle of nature.

Yoletta: Now that is something I understand. I am my Mother's chosen daughter. I know that I will take on her role when she passes. I have a duty to my community too.

Maja: See this is why we get on, we are similar really.

Yoletta: Yeah, but you're still weird.

Maja: Can you blame me? I watch people burn to death literally every year

Yoletta: Wait, what?

The May Queen's Herbal Tea Recipe:



Ingredients:

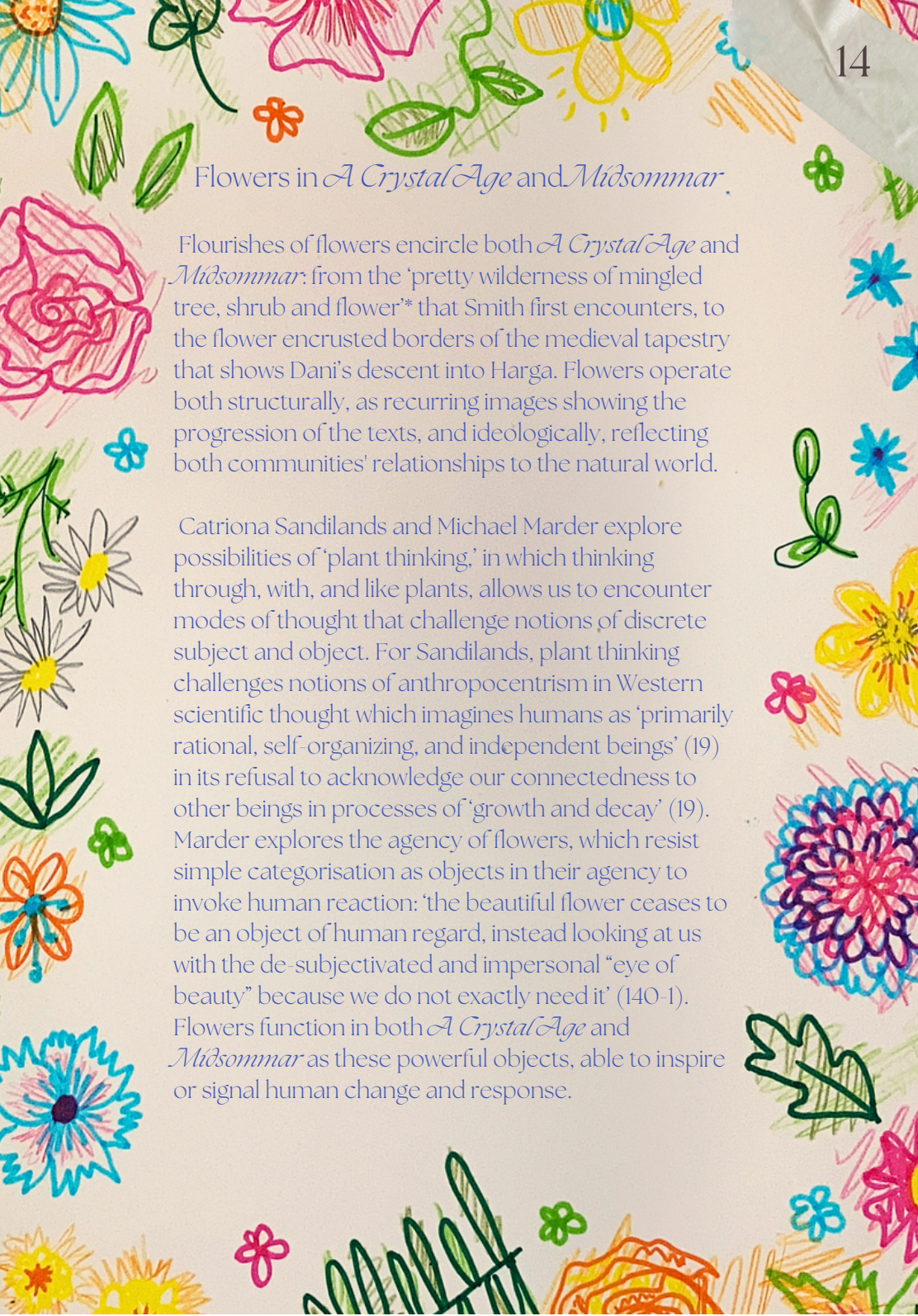
- Peganum Harmala seeds
- St John's Wort flowers
- Sleep-deprived, come-down fuelled delirium
- Overwhelming sexual, biological, socio-economic need to be the Queen
- Spring water
- Glass Jug (from IKEA)

Method:

1. Thoroughly crush seeds and flowers into a paste.
2. Mix into the spring water until stained.
3. Allow to steep in glorious Swedish Summer Sunshine.
4. Ignore the gut-feeling something terrible has happened to your missing friends.
5. Drink! *Skål!*
6. Dance!

(Side effects may include: hallucinations, vomiting, speaking Swedish, allowing your boyfriend to die in a fire but its okay cause he was horrible, crying hysterically)

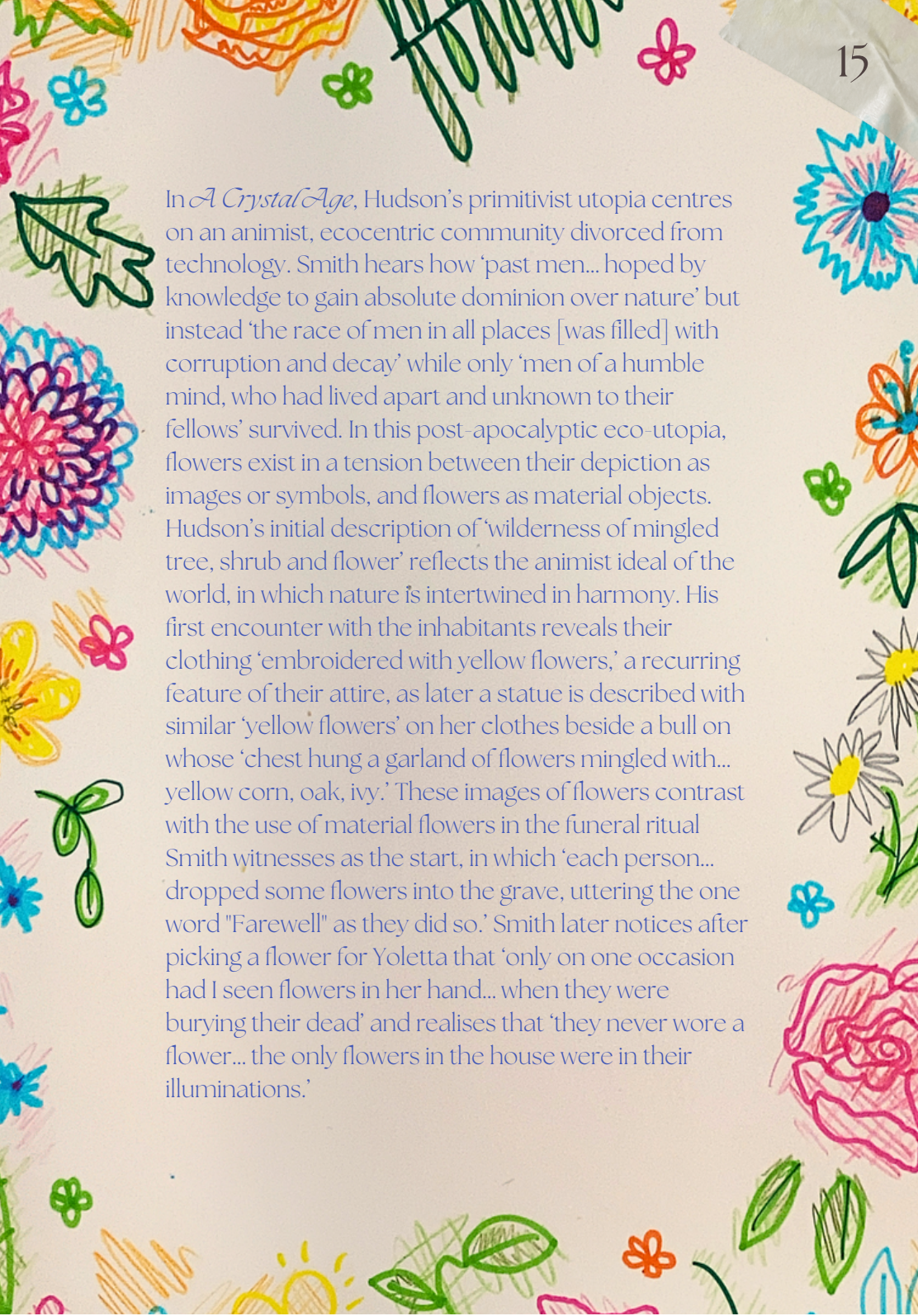





Flowers in *A Crystal Age* and *Midsommar*.

Flourishes of flowers encircle both *A Crystal Age* and *Midsommar*: from the 'pretty wilderness of mingled tree, shrub and flower'* that Smith first encounters, to the flower encrusted borders of the medieval tapestry that shows Dani's descent into Harga. Flowers operate both structurally, as recurring images showing the progression of the texts, and ideologically, reflecting both communities' relationships to the natural world.

Catriona Sandilands and Michael Marder explore possibilities of 'plant thinking,' in which thinking through, with, and like plants, allows us to encounter modes of thought that challenge notions of discrete subject and object. For Sandilands, plant thinking challenges notions of anthropocentrism in Western scientific thought which imagines humans as 'primarily rational, self-organizing, and independent beings' (19) in its refusal to acknowledge our connectedness to other beings in processes of 'growth and decay' (19). Marder explores the agency of flowers, which resist simple categorisation as objects in their agency to invoke human reaction: 'the beautiful flower ceases to be an object of human regard, instead looking at us with the de-subjectivated and impersonal "eye of beauty" because we do not exactly need it' (140-1). Flowers function in both *A Crystal Age* and *Midsommar* as these powerful objects, able to inspire or signal human change and response.

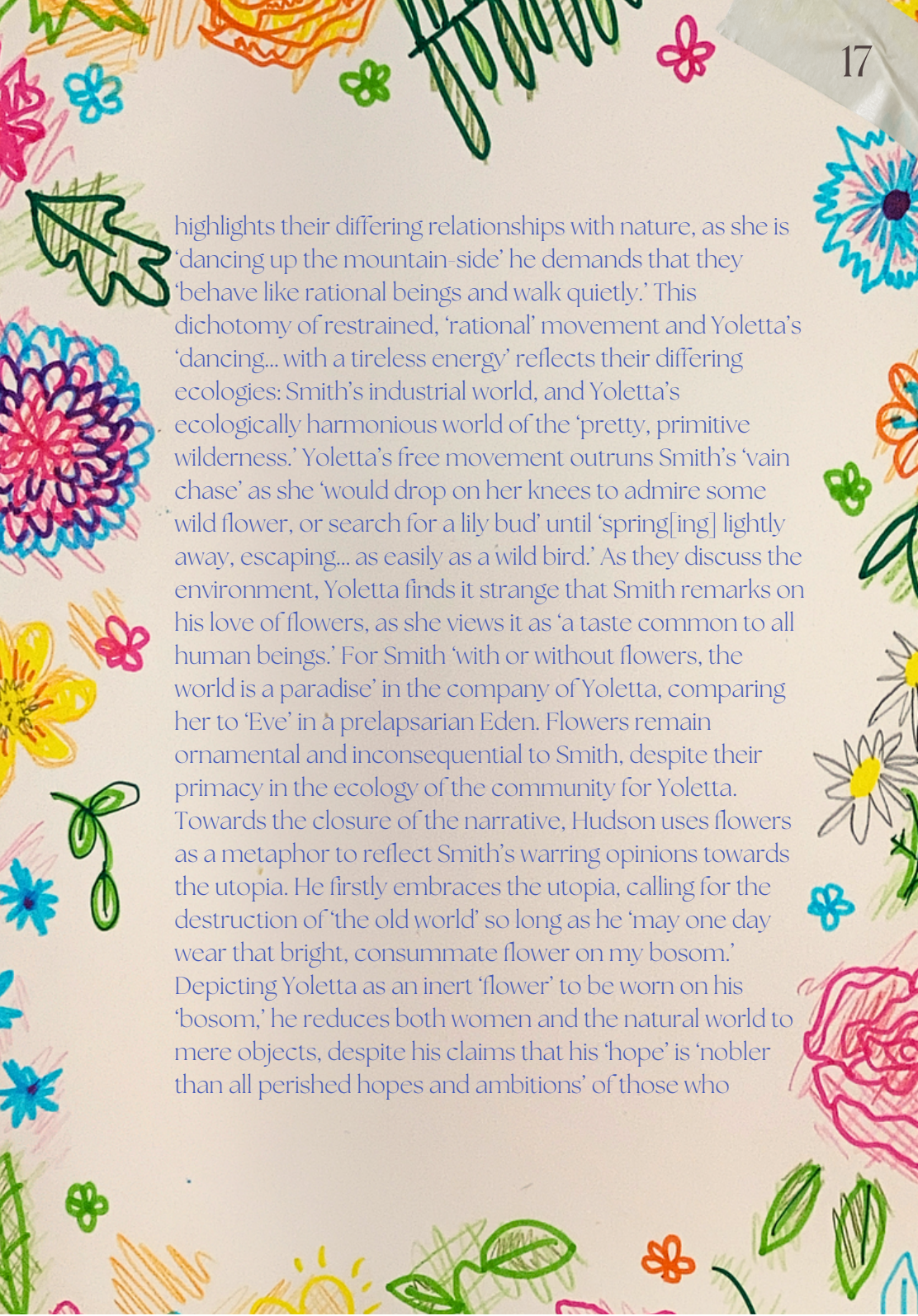


In *A Crystal Age*, Hudson's primitivist utopia centres on an animist, ecocentric community divorced from technology. Smith hears how 'past men... hoped by knowledge to gain absolute dominion over nature' but instead 'the race of men in all places [was filled] with corruption and decay' while only 'men of a humble mind, who had lived apart and unknown to their fellows' survived. In this post-apocalyptic eco-utopia, flowers exist in a tension between their depiction as images or symbols, and flowers as material objects. Hudson's initial description of 'wilderness of mingled tree, shrub and flower' reflects the animist ideal of the world, in which nature is intertwined in harmony. His first encounter with the inhabitants reveals their clothing 'embroidered with yellow flowers,' a recurring feature of their attire, as later a statue is described with similar 'yellow flowers' on her clothes beside a bull on whose 'chest hung a garland of flowers mingled with... yellow corn, oak, ivy.' These images of flowers contrast with the use of material flowers in the funeral ritual Smith witnesses as the start, in which 'each person... dropped some flowers into the grave, uttering the one word "Farewell" as they did so.' Smith later notices after picking a flower for Yoletta that 'only on one occasion had I seen flowers in her hand... when they were burying their dead' and realises that 'they never wore a flower... the only flowers in the house were in their illuminations.'




He falters, and ‘began to fear that there was some superstition which made it seem wrong to them to gather flowers, except for funeral ceremonies.’ Realising a tension between the iconography of the flower and the use and appropriation of the material flower, he ‘dropped the lily on the ground’ ‘afraid of offending from want of thought.’ Hudson’s portrayal of the community’s relationship with flowers, not picked and killed unless in the context of a funeral ritual in which a human life is also lost, shows an ecocentric community in which the life of a plant is genuinely considered. Far from being simple objects of beauty, flowers are treated as living organisms worthy of consideration. This kind of ‘plant thinking’ reflects Sandilands’ proposition that plants can reveal ‘a sense of our profound dependence on and location in the conditions of our growth and decay, including the other beings with whom we share these elements of liveliness’ (p.19). Viewing plants as worthy of iconography, in their clothing, statues, and house, while respecting their agency as living beings, the community in *A Crystal Age* contrasts Smith’s (and our own) anthropocentric understanding of flowers.

Flowers equally punctate the narrative as an image connected to Smith’s developing attitudes towards the community, and his blossoming romance with Yoletta in particular. His walk with Yoletta in Chapter 9

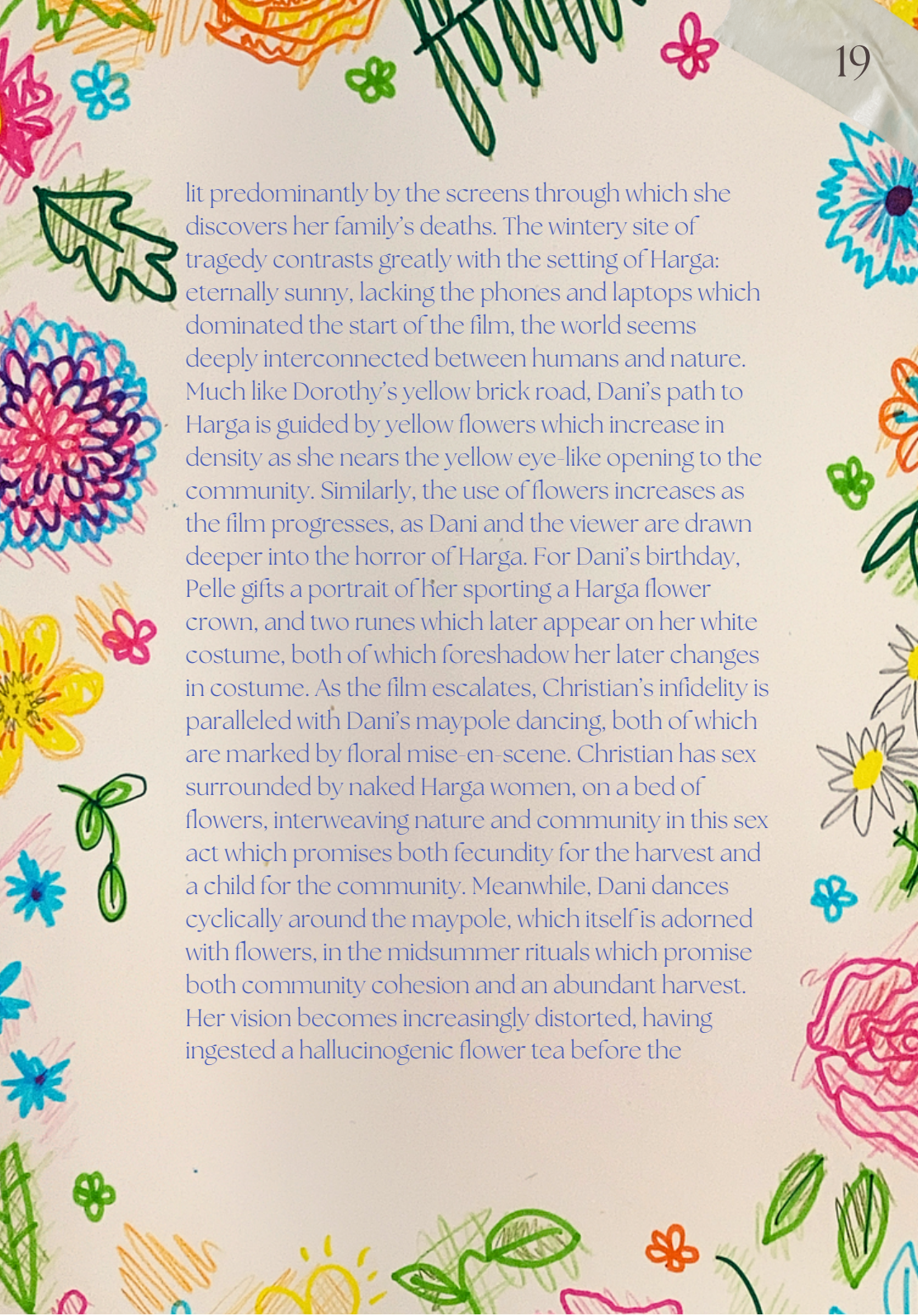


highlights their differing relationships with nature, as she is 'dancing up the mountain-side' he demands that they 'behave like rational beings and walk quietly.' This dichotomy of restrained, 'rational' movement and Yoletta's 'dancing... with a tireless energy' reflects their differing ecologies: Smith's industrial world, and Yoletta's ecologically harmonious world of the 'pretty, primitive wilderness.' Yoletta's free movement outruns Smith's 'vain chase' as she 'would drop on her knees to admire some wild flower, or search for a lily bud' until 'spring[ing] lightly away, escaping... as easily as a wild bird.' As they discuss the environment, Yoletta finds it strange that Smith remarks on his love of flowers, as she views it as 'a taste common to all human beings.' For Smith 'with or without flowers, the world is a paradise' in the company of Yoletta, comparing her to 'Eve' in a prelapsarian Eden. Flowers remain ornamental and inconsequential to Smith, despite their primacy in the ecology of the community for Yoletta. Towards the closure of the narrative, Hudson uses flowers as a metaphor to reflect Smith's warring opinions towards the utopia. He firstly embraces the utopia, calling for the destruction of 'the old world' so long as he 'may one day wear that bright, consummate flower on my bosom.' Depicting Yoletta as an inert 'flower' to be worn on his 'bosom,' he reduces both women and the natural world to mere objects, despite his claims that his 'hope' is 'nobler than all perished hopes and ambitions' of those who




would die in this apocalyptic vision. His love for her is incongruent with the utopian world which they occupy, and Hudson furthers the flower metaphor in Smith's denial of the utopia at the climax of the novel. Realising his love for Yoletta is impossible when reading in the library, he calls for the return of 'struggling, starving millions' so long as 'the beautiful flower of love which had withered in men's hearts might blossom again.' Hudson's repetitive language in these two passages reflects Smith's shifting attitudes, depicting the apocalyptic destruction of people and civilisation as ultimately necessary in both cases for the 'flower' of his desire to 'blossom.' Both flowers are reflective of love and desire, firstly for Yoletta, and secondly for the return of desire in a sterile world. Presenting desire, the very thing lacking in Yoletta's world, as a flower, which exists in abundance, Hudson shows the incongruity of Smith's passion with the utopia. A world that is ostensibly wild, ecologically harmonious, and verdant becomes sterile without 'the beautiful flower of love' in Smith's eyes.

Flowers in *Midsommar* chart both Dani and the viewer's indoctrination into the eco-utopian cult of the Harga. Aster contrasts the vibrant ecology of the Swedish community with the harsh, wintery American landscape at the start of the film. Marked by his use of technology as the dominant form of communication, Dani's initial environment is starkly dark and modern,



lit predominantly by the screens through which she discovers her family's deaths. The wintery site of tragedy contrasts greatly with the setting of Harga: eternally sunny, lacking the phones and laptops which dominated the start of the film, the world seems deeply interconnected between humans and nature. Much like Dorothy's yellow brick road, Dani's path to Harga is guided by yellow flowers which increase in density as she nears the yellow eye-like opening to the community. Similarly, the use of flowers increases as the film progresses, as Dani and the viewer are drawn deeper into the horror of Harga. For Dani's birthday, Pelle gifts a portrait of her sporting a Harga flower crown, and two runes which later appear on her white costume, both of which foreshadow her later changes in costume. As the film escalates, Christian's infidelity is paralleled with Dani's maypole dancing, both of which are marked by floral mise-en-scene. Christian has sex surrounded by naked Harga women, on a bed of flowers, interweaving nature and community in this sex act which promises both fecundity for the harvest and a child for the community. Meanwhile, Dani dances cyclically around the maypole, which itself is adorned with flowers, in the midsummer rituals which promise both community cohesion and an abundant harvest. Her vision becomes increasingly distorted, having ingested a hallucinogenic flower tea before the



dance, and she begins to speak Swedish showing her growing unity with the Harga community. When the dance is over and Dani is crowned the may queen, her floral headdress is exchanged for a more elaborate one, with bigger, brighter flowers and less green foliage. The flowers on the crown shift and wink, showing that it is the camera and viewer, not just Dani, whose perception has become altered in the psychedelic world of Harga. Dani's final costume change sees her engulfed by flowers, weighed down to the point she is slowed and lumbering in her movement, becoming more plant like and vegetative in a shift that parallels both Christian's paralysis and Smith's 'motionless' 'hands of a frozen corpse' as the poison begins to affect him. All three characters begin to vegetate by the ends of their narratives, while the flowers and vegetation become active and vibrant. As flowers become more vibrant at the expense of the agency of the human characters, Aster subverts anthropocentrism, with *Midsommar* culminating in humans becoming plant-like as plants become more human. Sandilands notes that in considering the connections between plants and other beings, it allows us to see how 'people and animals are increasingly organized and controlled like and even as plants in a neoliberal biopolitical universe' (p.22). While Dani's turn towards the Harga cult may seem liberating, her entranced state at the end of the film reflects her being used as an instrument of the fascistic cult.

[*references of *A Crystal Age* in this passage are from the Gutenberg text, which can be found at: <https://www.gutenberg.org/cache/epub/7401/pg7401-images.html>]

Hello, I am Strawberry Ramsbottom, the designer and creator of this edition's gorgeous front cover. I had the immense pleasure of visiting both of these extraordinary communities, and worked to capture both of their landscapes. Each landscape is represented on either side of the page, with the top left representing the gorgeous natural backdrop of *A Crystal Age*, and the bottom right emulating *Midsommar's* Harga community in Halsingland, Sweden. With the former, I started with creating the landscape by layering different green textures with images of naturally occurring materials in order to capture the vast and rolling hills and the variety of trees and plants. By placing it in the top left, it captures the great height from which Smith fell. I chose to represent the large stone cathedrals and domed red ceiling, as it is a social place for the community. Through images of stone and fungi, I also depicted the pool Smith first washes and drinks from. I also chose to place many types of birds in the piece, due to the vast number referenced in the text.

On the latter, I started this side by recreating the flaming yellow pyramid, which is made from images of flowers and fungi. I then worked through other iconic figures in the film, choosing to represent the large wooden eye pictured at the start of the film, towards the top of this side, as if that is where the characters arrived from. I then created more specific scenes that represented communal aspects like the bear in the cage and the huge May Queen dress, and then brought the piece together with more communal buildings.

I chose to layer these in this way to represent the interconnectedness of community and ecology prevalent in both *A Crystal Age* and *Midsommar*.

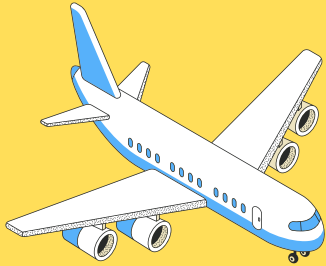
I must say I did a grand job.

Strawberry Ramsbottom



Tired of Modern Life? Look no further than...

Utopian Getaways!



If you have more Facebook Friends than irl, or have a hankering to be in nature, we can help!

Come and feel at one with the beautiful Halsingland or the serene Crystal Valley!

Book with us: an all-inclusive trip to these beautiful communities – reconnect with nature and assimilate [quickly].

NO technology!

For our Midsummer or Cycle-of-Life Packages, you'll receive: local clothing, indigenous teaching, and participation in communal activities.

NO written English!

NOwhere to hide!

Come in time for a royal funeral or temple burning; book quick! Who knows, maybe you'll be next!

Our survival rates are low, but our satisfaction rates skyrocket!



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