

## The Danish Girl – Review

Einar Wegener (Eddie Redmayne) is a painter happily married to **aspiring** artist Gerda (Alicia Vikander). After her model fails to turn up, Einar poses in **silk** stockings and satin slippers setting her on a **path** to her true self: Lili Elbe. Agreeing to help his wife so she can finish the **painting** on time he answers, “of course, anything at all.” And with that, one of the most passionate and unusual love stories of the twentieth century begins.

Tom Hooper’s beautiful and moving **biopic** is about the **transgender** artist Lili Elbe who worked during the early part of the 20th century and was **recognised** as one of the first people to under transgender **reassignment** surgery. Redmayne’s transformation into Lili for the film is **remarkable**, and it's without a doubt that his emotionally raw performance carries the entire production.



Mostly set in 1920s Copenhagen, the film begins in a deceptively **light-hearted** fashion but becomes ever darker and more complex. Like Hooper’s Oscar-winning film The King’s Speech, The Danish Girl features a repressed husband with a very **supportive** wife trying to transform and free himself. This time it's not a case of simply overcoming a **stammer** but of a husband living life as a woman.



The screenplay is as much a study of marriage as it is one of sexuality and identity. The film comes steeped in irony. Einar’s **quest** for change brings husband and wife closer together at the same time that it risks **destroying** their marriage. There are moments when their identities even seem to be **merging**.

It is impossible not to be moved by Lili’s **self-recognition** and by her **demand** to be by those who care about her most. The Danish Girl is **touching, timely** and **exquisite**.