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## Ingrid

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## Ingrid

### Abstract

This is a film review of *Ingrid* (2018) directed by Morrisa Maltz.

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### Author Notes

William Blizek is the Founding Editor of the Journal of Religion and Film, and is Professor of Philosophy and Religion at the University of Nebraska at Omaha. He is also the editor of the Continuum Companion to Religion and Film (2009).



**Ingrid (2018), dir. Morrisa Maltz**

Ingrid Gipson was a success in the fashion industry. She was a well-respected designer, headed up several different companies, and served as a teacher and consultant. But success is often measured by others, by forces outside of ourselves. And when the business and its success got to be too much, Ingrid "just jumped." She bought some property in a rural area and took up an entirely different life, one in which success was measured by Ingrid's standards, and not those of society.

Ingrid's new world is a spiritual world. It is a world in which success is measured by self-sufficiency, by being centered with where she is and who she is, by being connected to nature--something much larger than herself. Ingrid does not identify her spirituality with religion, but her spiritual life seems to have elements of Buddhism, Jungian psychology, and Native religion.

The movie follows Ingrid through her daily life—from the birth of a goat to the killing of a rabbit, from building with rocks to the loneliness of her life—which exposes the spirituality she has chosen. In the end, Ingrid says that she might wish some things to be different, but she would not in any way trade the spiritual life she has created for herself for the successful life that she left behind. It is delightful to watch Ingrid participate in and comment on her new life throughout the film.