



BORDERLINES FILM FESTIVAL

THE WORST PERSON IN THE WORLD (15)

Director: Joachim Trier

Starring: Renate Reinsve, Anders Danielsen Lie, Herbert Nordrum

Norway/Sweden/Denmark/France, 2021, 2 hours 7 minutes SUBTITLES

Joachim Trier is an internationally celebrated Norwegian director and screenwriter. His critically acclaimed and award-winning feature films *Reprise* (2006), *Oslo, August 31st* (2011), *Louder Than Bombs* (2015) and *Thelma* (2017), all co-written with Eskil Vogt, have won many awards.

The Worst Person in the World centres over four years on the life and loves of (in her own words) 'worst person' Julie, a young millennial. In the words of **Time Out** reviewer David Calhoun, it 'feels like it's capturing the heartbeat of a city as well as honouring the rhythms and rituals of a generation.' In an interview with distributor MUBI, Trier reflects on some of these issues, on love and relationships in the age of the internet and the sense of place.

Does Julie express something concerning love and relationships in our time of internet, social media, dating apps? Are deep and long run love stories more difficult than thirty or fifty years ago?

It's a paradox. On one hand, I try to look at people in present day society and no one I know finds love to be easy or to live up to the framework that romantic movies often set for us. So yes, we are living in a time of extreme choices, and ultimately, many people feel an inability to choose, or to know what to choose. It's a complicated time to find longtime partners. But part of that is positive because it's also a kind of freedom. Today, women don't have to get married and have babies at a certain age. On the other hand, all of us feel a tremendous pressure to succeed in love. It's tricky. But if you read Henry James novels from the 1880s or if you watch the films of Antonioni or Bergman from the 1960s, you can see that people struggled also in the past with the question of love and relationships! As an artist, you always hope to make art from your time that could be valid for all time. In the film, there is this scene where Julie celebrates her 30th birthday and we see a montage of women in her family – her mother, grandmother, great-grandmother etc, and we can see all the changes in love and relationships through different generations. In 1750, the life expectancy of a woman in Norway was 35 years old. So yes, times have changed!

Would you say that love relationships are more complex because there is more freedom today?

Maybe. Freedom is complicated! This could be the tagline for the film!

Once again, you film Oslo and we can feel your pleasure in doing so. What do you like specifically in Oslo and in the gesture of filming this city?

First, the light is very special in Oslo and northern Scandinavia. My editor and my cinematographer are Danish and they were astonished by the lights of Oslo although Denmark is not far from Norway. Second, Oslo is changing a lot, it has grown tremendously as a city, and throughout my films, I try to show the history of the city. I love that sense of specificity of a place in movies. When I watch a Martin Scorsese or a Spike Lee movie, I like to see the parts of New York that they show. For a filmmaker, it's a cinematic gift to have a place that you know intimately, that you can film and show to an audience. Oslo is exactly this to me. Making films is about memory, spaces and time. In cinema, you have documentaries which are "vérité" and on the other side, you have the big blockbusters that create everything digitally; I am trying to find my place in cinema in between, where it's not all digital and synthetic, where it's true to the faces and light. That's why I keep shooting on 35mm as well.

Preview courtesy of MUBI

Notes compiled by Jo Comino