



The world we live in has become more precarious for millennials and generation z as employment becomes unstable, the cost of university degrees more expensive and the chance to buy a home almost impossible. The Norwegian director Joachim Trier adopts these definitive points to shape the character of Julie (Renate Reinsve), in his latest film *The Worst Person in the World* (Joachim Trier, 2021). Julie is a woman in her 30s from Oslo working as a photographer, who is uncertain of what she wants from life and is experiencing a quarter-life crisis (for those of you who don't know- install Hinge). Throughout the film Julie is involved in relationships with the cartoonist and creator of the absurd comic "Bobcat" (a sex-driven cat with an x-shaped buttock) called Aksel (Anders Danielsen Lie) who is older than Julie and Eivind (Herbert Nordrum) the sensitive and younger barista who doesn't want to change his lifestyle. Trier's film is about the consequences of escaping the responsibilities of adulthood.





Time dominates *Worst Person* and is represented both through character development and the aesthetic of the film. Julie's relationship with Aksel is determined by the expectation, or lack thereof, to have children which becomes more complex in the final act. Her lackadaisical approach to life and beaming smile omits the notion that life is ok no matter how bad it may appear. This existential grief is brought to life aesthetically and sensorially in the frozen time scene mid-way through the film in which Julie is able to run through Oslo while people remain frozen around her. Unlike a sci-fi film though, the events within the diegesis do not influence the story, Julie just spectates as a bystander throughout the sequence.

Embodying this dead time which is like a limbo creates a sensory experience of a timelessness and depthless quality. It's heightened by cinematographer Kasper Andersen's delicate and subtle camerawork throughout the scene which shakes subtly

whilst careening throughout the static streets of Oslo. The camera movement is reminiscent of a submarine providing equal parts of tilt and shake that a ship offers, something like the subconscious as well as the stability, clarity, and saturation of a melodrama producing a disorienting effect.

If Julie is the central character within the film the scene heightens this notion further as well as riffing on a new brand of narratives which explore sexuality, adulthood and the necessity, or lack thereof, to grow old. Richard Linklater's *Before* trilogy (1995, 2004, 2013) embodies these tropes by ruminating on the past and growing old through a romantic lens. The senses are evoked throughout *Worst Person* and credit is due to the cinematography and thought-provoking screenplay which creates relatable characters. Due to this, it's no surprise that at the Oscar's Eskil Vogt and Joachim Trier were nominated for best original screenplay and received a nomination for best international feature.

UPCOMING: CLIMAX (Gaspar Noe, 2018) 6pm, 24TH MAY, Old Arts @ Parkville

CINEMA OF THE SENSES

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