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OSLO, AUGUST 31st – synopsis nl + fr

De 34-jarige Anders staat op het punt zijn afkickprogramma in een instelling op het platteland af te ronden. Als onderdeel van het programma mag Anders afreizen naar Oslo voor een jobinterview. Wanneer hij in de hoofdstad aankomt, wijzigt hij zijn plannen. Hij besluit op zoek te gaan naar mensen en plaatsen uit zijn vroeger leven. Een drugsverslaving en tal van verkeerde beslissingen hebben ervoor gezorgd dat de verstandige, knappe jongeman het spoor bijster is. Hij stelt zich vragen over de zin van zijn bestaan en mijmert verbitterd en vol wroeging over alle kansen die hij verknalde, de mensen die hij teleurstelde. Is dit een eindpunt of is er ruimte voor een nieuwe start.

Anders va bientôt terminer son programme de réhabilitation pour toxicomanes à la campagne. Dans le cadre de ce programme, il est autorisé à aller en ville passer un entretien. Mais il profite de l'occasion pour rester en ville, flâner et revoir des gens qu'il n'a pas vus depuis longtemps. Âgé de 34 ans, Anders est un bel homme, intelligent, issu d'une bonne famille. Mais il est profondément tourmenté car il a raté de nombreuses opportunités dans sa vie et déçu certaines personnes autour de lui. Il est encore relativement jeune, cependant il a l'impression que sa vie est d'une certaine manière déjà terminée. Pendant le reste de la journée et la nuit à venir, les fantômes de son passé vont affronter l'idée du bonheur en amour, la possibilité d'une nouvelle vie et l'espoir d'entrevoir un avenir aux premières heures du jour.

Lengte 96min. / Taal: Noors / Land: Noorwegen
Durée 96min. / Langue: norvégien / Pays: Norvège



OSLO, AUGUST 31st – cast

Anders DANIELSEN LIE Anders
Johanne KJELLEVIK LEDANG Johanne
Kjærsti ODDEN SKJELDAL Mirjam
Petter WIDTH KRISTIANSEN Petter
Hans Olav BRENNER Thomas
Ingrid OLAVA Rebecca

OSLO, AUGUST 31st – crew

regisseur / réalisateur Joachim Trier
scenaristen / scénaristes Joachim Trier, Eskil Vogt
beeld / image Jakob Ihre
décors Jørgen Stangebye Larsen
montage Olivier Bugge Coutté
muziek / musique Ola Fløttum
kostuums / costumes Ellen Dæhli Ystehede
geluid / son Andrew Windtwood
gebaseerd op de roman « Le feu follet » van Pierre Drieu La Rochelle

Tiré du roman « Le feu follet » de Pierre Drieu La Rochelle © Editions Gallimard, 1931



OSLO, AUGUST 31st – Anders Danielsen Lie

Anders Danielsen Lie speelde de titelrol in Herman (1990) op elfjarige leeftijd. Hij werd herontdekt door Joachim Trier en kreeg van hem de hoofdrol in REPRISÉ (2006), en ze werkten nu terug samen voor OSLO, AUGUST 31st. Anders speelde ook de hoofdrol in de succesvolle Noorse televisieserie «Koselig med peis» («Norwegian Cozy», 2011). Datzelfde jaar debuteerde Anders ook in de muziekwereld met zijn album «This is autism». Anders is geboren in 1979 en behaalde zijn doktersdiploma. Deze herfst begint hij als dokter te werken.

Anders Danielsen Lie joue le rôle principal d'Herman (1990) à l'âge d'onze ans. Il a été redécouvert par Joachim Trier en jouant dans le rôle principal de NOUVELLE DONNE (2006), et ils ont de nouveau travaillé ensemble pour OSLO, 31 AOÛT. Anders a également joué les rôles principaux dans la célèbre série norvégienne «Koselig med peis» («Norwegian Cozy», 2011). La même année, Anders a débuté dans la chanson avec son album «This is autism». Anders est né en 1979, il est diplômé de la faculté de médecine et commencera à travailler comme médecin généraliste cet automne.



OSLO, AUGUST 31st – Joachim Trier

OSLO, AUGUST 31ST is de tweede langspeelfilm van de Noorse regisseur Joachim Trier. Hij debuteerde in 2006 met REPRISE, een film die wereldwijd verschillende prijzen in de wacht sleepte, zoals Beste Regisseur op het Karlovy Vary Festival en de Discovery Award in Toronto. Joachim werd ook uitgeroepen tot een van Variety's 10 Directors to Watch op het Sundance Filmfestival. REPRISE won ook de Amanda (de Noorse Oscar) voor Beste Film, Beste Regisseur en Beste Scenario. Joachim oogstte daarvoor international succes met verschillende kortfilms en reclamefilms, zoals PROCTER, een kortfilm over de onverwachte beelden gevonden op de camera van een overleden man. Joachim, geboren in 1974 in Kopenhagen, groeide op in een gezin dat veel filmpjes maakte en draaide zijn eerst 8mm –films toen hij 5 jaar oud was. Hij werd een nationaal skatekampioen in Noorwegen en maakte ook skatevideos. Nadat hij aan de European Film College in Denemarken school liep, studeerde hij verder aan de British National Film and Television School.

OSLO, 31 AOÛT, est le second long métrage du réalisateur norvégien Joachim Trier. Il a fait ses débuts dans le cinéma en 2006 avec le film NOUVELLE DONNE, qui a remporté de nombreuses récompenses au niveau international, notamment le prix du « Meilleur Réalisateur » au festival de Karlovy Vary et le prix de la catégorie « Découverte » à Toronto. Il a aussi été nommé dans la catégorie des « dix meilleurs réalisateurs variété » au festival de Sundance. Le film NOUVELLE DONNE a aussi reçu trois « Amanda » (l'équivalent de l'Oscar en Norvège) pour le meilleur film, le meilleur réalisateur et le meilleur scénario. Joachim a déjà gagné les louanges de la critique en remportant de nombreux prix pour ses courts métrages et ses spots publicitaires, notamment pour PROCTER, un court métrage sur une vidéo retrouvée par hasard dans la caméra d'un homme décédé. Joachim est né à Copenhague en 1974, il a grandi dans une famille de cinéastes et a tourné son premier film sur une caméra 8mm à l'âge de cinq ans. Il a aussi été champion national de skate-board en Norvège et a réalisé des vidéos de skate-board. Après avoir étudié à l'European Film College au Danemark, il est entré à la British National Film and Television School.

Filmografie / Filmographie

2011 OSLO, AUGUST 31st / OSLO, 31 AOÛT
2006 REPRISE / NOUVELLE DONNE
2002 PROCTER (kortfilm / court métrage)
2001 STILL (kortfilm / court métrage)
1999 PIETÀ (kortfilm / court métrage)

OSLO, AUGUST 31st – director's note

VARIOUS DESTINIES

OSLO, AUGUST 31ST is the story of a resourceful person with a very dark mind. The paradox to the Anders character is that he's gifted, formerly ambitious, but he lost years of his life because of a lifestyle he couldn't sustain. I've been getting more and more into character studies and I have an ongoing fascination with observing middle class life. I've always been curious about the various destinies I've seen around me. For example, my friends from my teenage years as a skateboarder. I saw how their lives went into very different directions. Some became drug addicts, others turned out having very successful careers. There's also great drama in the lives of those with choices.

I've always seen myself as a filmmaker who looks at things from a critical point of view, at the same time I make films about the seemingly fortunate and the privileged. I always get a bit sad when people say life is so good here in Norway that there's nothing to tell stories about, that we don't have any conflicts. I completely disagree. There are great tragedies in middle class life as well.

BOTH VERY PERSONAL FILMS

My first film REPRISE is about a younger stage of life, while in OSLO, AUGUST 31ST the characters are older. Anders, at 34, has reached an age where he is beyond hoping for a great future. The film is about a fundamental loss of faith in oneself, and this time he is past his youthful aspirations. He is asking fundamental questions about life. But it's hard for me to compare the two films. They are both very personal films, in their themes and style, and also because the characters and I come from a similar milieu.

LE FEU FOLLET

I was working on a US project (LOUDER THAN BOMBS), which was taking longer to get off the ground than expected, and I wanted a film to do now. My co-writer Eskil Vogt and I knew the French book "Le Feu Follet" (Will O' The Wisp) written by Pierre Drieu La Rochelle in 1931. We felt there was a timelessness to the story that could be transferred to other cities, other cultures, and still be relevant. The book was made into the 1963 French film THE FIRE WITHIN by Louis Malle about an alcoholic. Although the book only inspired the screenplay of OSLO, AUGUST 31ST, we decided to keep him a recovering drug addict like in the book.

BLATANTLY EXISTENTIAL

My co-writer Eskil Vogt and I wanted to explore how to create a story that focuses on the emotional, and almost physical, experience of an existential crisis. "I'm lost. How do I move forward?" So OSLO, AUGUST 31ST is about the state of being lost and that

particular loneliness that accompanies it. Cinema is a wonderful art form for talking about loneliness. We can experience films together with other people. It can be a collective experience of loneliness. We're alone in the dark of the theatre, but with other people.

EMOTIONAL COMPLEXITY

REPRISE is very playful with form and we spent four years writing the screenplay. OSLO, AUGUST 31ST was written much quicker, and we wanted to reach for simplicity but still maintain an emotional complexity. We wanted there to be a lucidity, a clarity, to this film. Eskil and I share this scepticism about sentimentality and how easy it can be achieved in cinema. We strive to avoid being emotionally conservative.

INSPIRED BY BRESSON

I wanted to move towards a simplistic clarity in my mise en scene, but I have a restlessness in me as a director, so I always end up not being the purist that I set out to be. In OSLO, AUGUST 31ST, I also wanted more use of real time and I wanted to even incorporate some documentary aspects. We used Steadicam on the streets of Oslo amongst real people, not extras. I love the clash between a clearly planned mise en scene and the chaos of real life situations. I have always admired the purity of Robert Bresson's films. His style is impossible to emulate, but the spirit of his cinema is incredibly inspiring.

THE WAY A DAY PANS OUT

A situation in the book "Le Feu Follet" that interested me particularly was the scene where the main character goes to see his best friend to have an earnest talk about his situation. I am interested in how a friend deals with another friend in such a dark moment in his life. For the screenplay of OSLO, AUGUST 31ST, we wanted a conversation between two good friends, where one has lost faith in his life and the other feels responsible to enter into a painful and complex conversation with him. Although we needed to create and update the characters, we wanted to keep the spirit of this idea from the book. Basically a conversation that takes the time it needs, it was the biggest risk dramaturgically in the film. But we're interested in exploring dialogue and dramaturgy in different ways. In OSLO, AUGUST 31ST, we wanted the film to unfold the way a day pans out. There are long stretches of silence and suddenly bursts of talk.

ANDERS

OSLO, AUGUST 31ST was written with Anders Danielsen Lie in mind as the lead. Before we started writing, I offered it to him and fortunately for me he said yes. Anders is not a classically trained actor. He was actually in medical school when we cast him in REPRISE. He is now a doctor. In addition to being a very intelligent person,

he's also very emotional. In OSLO, AUGUST 31ST, I wanted to go deeper with him. I knew he would go the extra mile with this part. He changed his physique, gained weight. He thoroughly researched drug addicts so that the detailing would be realistic. It was a very tough time for him. For most of the shoot, he stayed in his trailer, kept to himself.

A SENSE OF THEIR PERSONALITY

In OSLO, AUGUST 31ST, the majority of the dialogue is as written. I sometimes do loose takes where I let the actors improvise around the already set idea of the scene, but I'm not a big believer in free improvisation. I feel a filmmaker must create an open space for the actors to bring some of themselves into the film. I work on a very individual basis with actors. I don't have one method. I mix trained actors with non-professionals a lot. I like nonactors because they don't have a need to show their craft. They just work hard to get into the moment. In working with a cast member, I need to get a sense of their personality. I need to establish a strong relationship before going on set. Hans Olav Brenner, who in real life is the host of a literary TV program, plays Anders' friend Thomas. He might not be trained as an actor, but, for me, he had the right credentials. He will spend half a day interviewing a writer like Philip Roth, laying aside his manuscript, still guiding the conversation to the right places. He has proven that he knows how to listen attentively, that to me is acting.

FALL IN OSLO

I wanted to portray Oslo in late August, early September. There's an emotional melancholy to the city at that time of the year. That beauty of a late summer day when fall is arriving. I was worried that it might be too yellow or orange, but I think that we managed to capture just the right colours...

THE DOCUMENTATION OF THINGS

I've always been curious about the relationship between memory and identity and how this relates to place, who we are and how we grew up. For example, the enormous sense of another time which we experience when we watch old movies and see the streets, cars, buildings how they used to be. This sense of collecting little moments and seeing them years later is my ongoing fascination with film.

I shot specific places in OSLO, AUGUST 31st so that years later people will be able to see them. Oslo is a very rapidly changing city. When Anders approaches the city at the beginning of the film, we see a whole new part of town. For the moment, it's one big building site. But in a few years it will be a place where people will live. I'm interested in the documentation of things. To create a fiction film that encapsulates that, that is rewarding and fun for me. We experience the world through films. Paris streets in early Eric Rohmer movies have such a presence. The wind in the trees in a Malick movie.

The poetic observations of places in Tarkovsky's films. There's a way that concrete material of a film can link into a bigger philosophical discussion about memory and perception, in a phenomenological way. This is a natural aspect of cinema that I've become very curious about. I am also a part of a generation that has had our whole life video taped. So I can speak for an hour about how the ending of Antonioni's THE ECLIPSE is a great statement on cinematic space, but at the same time we have had our own banal experiences of lost moments and places captured on super-8 or video and this is also a part of my film upbringing.

FRENCH INFLUENCE

I guess you could say I am a film buff, my passion for film began as a spectator. French cinema has influenced me since I was a kid. My mom took me to see Tati's MON ONCLE when I was seven years old. The influence of the Nouvelle Vague has been important in my use of actors based on their own persona. I think I've been inspired by Alain Resnais' approach to temporal playful cinema. I don't literally try to copy old films of Resnais or Godard. But the spirit – a free form cinema that plays with film language and believes that cinema can be both intellectual and emotional – I subscribe to that.

IN A NUANCED AND EMOTIONAL WAY

I want to explore what the poetic is in cinema through viewing the world in a nuanced and emotional way. How can you express thought in film? How can we specifically show thoughts in a character? As a director, in my view, the most personal is how you see things. I like the idea of taking something dark and making something beautiful. But it's not my aim to make films that are depressing. I think even the saddest moments in life still have beauty. Life is not just one feeling at a time. Life is chaotic. Films should mirror that. As a director, I do whatever is necessary to try to capture and control that chaos for things to come alive.

