

Lore

Germany 2012

Directed by
Cate Shortland

Writing credits
Cate Shortland
Robin Mukherjee
Based on the novel 'The
Dark Room' by Rachel
Seiffert

Cinematography
Andrew Arkapaw

Music
Max Richter

109 mins

Cast
Saskia Rosendahl
Hannelore Dressler

Kai Malina
Thomas

Nele Trebs
Liesel

Our next screening...

Good Vibrations

Tue 28 Oct 2014 8:00pm

Dir: Lisa Barros & Glenn
Leyburn

A lively story of music
legend Terri Hooley and
the birth of Belfast's punk
rock scene.

Welcome to our second film of the season, following our successful start a fortnight ago with *The Lunchbox*. We're delighted to announce that Winchester Science Centre is now serving refreshments before each film from 7:30pm onwards, which you can take into the cinema with you.

The second feature from Australian director Cate Shortland, who had some success with *Somersault* in 2004, *Lore* is a akin to a bourgeois German version of Elem Klimov's 1985 Belarus-set *Come and See*, and it has some outstanding features. The star turn is the lurking cinematography of Adam Arkapaw (*Animal Kingdom*), which is mostly handheld, its palette varying according to Lore's state of mind. There's a great deal of sound texture in the film – sometimes heavy string music, sometimes something more nuanced, modern and lighter. There's an avoidance of the great cathartic moments so common with this subject, which not everyone will like. But the film's qualities are subtler and more explored; avoiding the excoriating horror of *Come and See*, it instead paints a sylvan, shifting dreamscape that perfectly exemplifies its often surreal exposition.

Roger Clarke, *Sight & Sound*

Australian director Cate Shortland's drama is overflowing with such poetic visual touches, conjuring up a fairytale landscape of long shadows, wafting curtains and waving fronds. And yet, as with all the best fairytales, there is a blackness and brutality at its centre.

Xan Brooks, *The Guardian*

There's a style of filmmaking widely known as "Shaky-Cam" which increasingly threatens to cause an audience revolt as the new century rolls on. Shaky-Cam movies deploy handheld cameras to record the events of a screen story in pseudo-documentary style. When done sloppily and incoherently (usually in action films) it earns scholar Matthias Stork's designation, "Chaos Cinema". When done with inspiration and control, you get the realist classics of the Dardenne brothers and Ken Loach, the earthy lyricism of new classics like *Beasts of the Southern Wild* (2012) and the Andrea Arnold *Wuthering Heights* (2012). *Lore* belongs in the inspiration-and-control camp. It makes dizzying flourishes out of moments that would pass as filler in other films. A sublime shot of Lore's younger sister's skipping rope on a dirt floor sings of their rapidly vanishing youth with such slow-motion grace it aches. (It also evokes Riefenstahl's *Olympia*.)

Steven Boone, *Chicago-Sun Times*



Voting for *The Lunchbox*: A-61 B-29 C-2 D-0 E-0 Attendance: 95 Rating: 91%