

Treeless Mountain

South Korea 2008

Director

So Yong Kim

Written By

So Yong Kim

Cinematography

Anne Misawa

Art Director

Kim Se-hee

Cast

Jin

Kim Hee-yeon

Bin

Kim Song-hee

Big Aunt

Kim Mi-hyang

Mom

Lee Soo-ah

Grandma

Park Boon-tak

89 minutes Subtitles

Our next screening...

Katyn (Poland)

Tue 16 Nov 2010

Dir: Andrzej Wajda

Oscar-nominated film telling one of WWII's most shocking crimes.

With only 52 shopping days to Christmas, we offer you a chance to slow down and think about childhood experience and family with tonight's insightful film.

Not since Jacques Doillon's enchanting 1996 drama *Ponette* have the collective, small-scale traumas and vertiginous learning curve that come with a childhood on the lam been captured with such psychological diligence and hardscrabble poetics as in this autumnal, toddler's-eye heartbreaker. Drawing on memories of her own painful upbringing in the deprived outskirts of Seoul, writer-director Kim So-yeong delivers a miraculously poised and precise film examining a key stage in the upbringing of mop-topped sisters Jin and Bin.

David Jenkins, Time Out London

Like breath on the window of a late-night bus, *Treeless Mountain* is a work of diaphanous and fugitive beauty, delicately photographed by Anne Misawa and anointed with a lovely score by Asobi Seksu. Its silences lasso our imaginations, and speak greater truths than those in any number of more eloquent, gabby independent movies. *Treeless Mountain* confirms Kim's status as one of the most singular and precious talents working in America today.

Sukhdev Sandhu, Daily Telegraph

As with her first picture, Korean-American Kim's strength as a filmmaker lies in her ability to coax extraordinarily expressive, naturalistic performances from relatively inexperienced actors. She favours the kind of camerawork that gets under the skin of the characters, haunting their every revealing flicker of emotion with close-ups so tight you can almost hear their breath. What's remarkable about her preferred technique in this instance is that she gets such impressively unselfconscious performances from very young children. There's a patience and curiosity in the way she allows scenes to play out at their own pace; while giving space for spontaneity in the performances, this brings a certain diffidence to the narrative.

Wendy Ide, Sight & Sound

A film comparable to early Kiarostami in its non-manipulative evocation of childhood threatened by harsher and wider realities. *J.Wood, Little White Lies*

***** STOP PRESS *****

New date announced for *A Prophet*

Tues 7 Dec / 8:30pm / The Screen

