

PERSMAP

QUINZAINÉ
DIRECTORS' FORTNIGHT
CANNES
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**OSCAR® NOMINATIE
BESTE ANIMATIEFILM**

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De nieuwe film van Mamoru Hosoda
Een Studio Chizu productie

CHIZU
STUDIO CHIZU

VANAF 2 MEI IN DE BIOSCOOP

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MIRAI

Een film van Mamoru Hosoda

MIRAI (Oscarnominatie Beste Animatiefilm) is een hartverwarmende animé film van Mamoru Hosoda (THE GIRL WHO LEAPT THROUGH TIME, THE BOY AND THE BEAST), waarin een 4-jarige jongen een magische reis maakt, die de grenzen van tijd en ruimte overstijgt.

Wanneer de kleuter Kun zijn pasgeboren zusje Mirai ontmoet, is hij in eerste instantie dolblij met haar komst. Maar als de aandacht van zijn ouders steeds meer naar Mirai gaat, voelt Kun zich al snel buitengesloten en boos. Plots ontdekt hij een tijdreispoort in zijn achtertuin. Hij wordt meegenomen op een avontuur door de tijd en ontmoet verschillende familieleden uit het verleden en de toekomst. Een van hen is zijn zusje Mirai, die in Kun's fantasiewereld inmiddels een tiener is en hem op sleptouw neemt op een reis vol magie.

Mamoru Hosoda is een grote naam in de wereld van de Japanse animé en waagde zich al eerder aan een bijzondere tijdreis in THE GIRL WHO LEAPT THROUGH TIME (2006). MIRAI ging in première op het Filmfestival van Cannes en werd genomineerd voor een Oscar voor Beste Animatiefilm.



Speelduur: 105 min. - Land: Japan - Jaar: 2018 - Genre: Animatie
Releasedatum bioscoop: 2 mei 2019

Meer over de film:

<https://www.cineart.nl/films/mirai>

Persmaterialen:

<https://www.cineart.nl/pers/mirai>

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MAMORU HOSODA – DIRECTOR

Mamoru Hosoda was born in 1967 in Toyama. After graduating from Kanazawa College of Art, he joined *Toei Doga* studio (now *Toei Animation Co, Ltd*) and began his career as an animator.

In 1999, he directed his first 20 min short film, DIGIMON ADVENTURE, which was released in theaters.

In 2000, he directed a forty-minute sequel, DIGIMON ADVENTURE: OUR WAR GAME!!!, and attracted critical attention thanks to his novel, cutting-edge style. He also introduced what would become recurring themes in his filmography. He became independent shortly afterwards and directed THE GIRL WHO LEAPT THROUGH TIME in 2006 (an adaptation of the well-known novella by Yasutaka Tsutsui). The film was met with great enthusiasm, and its success exceeded all expectations, remaining on Japanese screens for one year. It was then released in numerous countries, including France, where audiences discovered Hosoda's work on the big screen.

In 2009, he directed his first original work: SUMMER WARS. The aesthetics of the film are reminiscent of those found in DIGIMON.

In 2011, with Yuichiro Saito (the producer who has accompanied him throughout his career), he created his own animation studio, *Studio Chizu*, and spearheaded a new movement in theatrical animations.

The studio's first production, WOLF CHILDREN (2012), followed by THE BOY & THE BEAST (2015), cemented Hosoda's popularity in Japan and abroad, particularly in France.

Filmography

2018	MIRAI <ul style="list-style-type: none">• 2018 Cannes Film Festival - Directors' Fortnight• 2018 Annecy International Animated Film Festival
2015	THE BOY AND THE BEAST <ul style="list-style-type: none">• 2015 Toronto International Film Festival• 2015 San Sebastian international Film Festival• 2015 BFI London Film Festival• 2016 New York International Children's Film Festival
2012	WOLF CHILDREN <ul style="list-style-type: none">• 2012 Sitges Film Festival• 2012 BFI London Film Festival• 2012 Dubai International Film Festival• 2013 New York International Children's Film Festival
2009	SUMMER WARS <ul style="list-style-type: none">• 2009 Locarno Film Festival• 2010 Berlin International Film Festival• 2010 New York International Children's Film Festival• 2010 Annecy International Animated Film Festival
2006	THE GIRL WHO LEAPT THROUGH TIME <ul style="list-style-type: none">• 2006 Sitges Film Festival• 2007 Annecy International Animated Film Festival• 2007 New York International Children's Film Festival

DIRECTOR'S STATEMENT

***"I WANT TO USE THE UNLIMITED POTENTIAL OF ANIMATION
TO STRETCH THE BOUNDARIES OF CINEMA."***

The film tells the story of a brother and a sister.

One day, a little boy becomes brother to a baby girl. His initial joy quickly gives way to his rejection of the intruder, who is basically robbing him of his parents' attention. In the little garden behind his house, strange encounters follow: he meets his mother as a child, and then his great-grandfather as a youngster. As he experiences wild adventures with his sister from the future (his baby sister all grown up), Kun's feelings start changing, and by the end of the film, his relationship to Mirai has evolved.

I've come to realize that our kids' lives are very similar to our own in spite of the generational gap.

Once I became a father, I surprised myself by saying the same things to my kids that my parents said to me, the very same things which I had spent so much time rebelling against. As our lives basically repeat themselves, what is passed down from generation to generation, from our parents to us and from us to our kids, but the eternal continuity of existence?

Through a house, a garden, and an ordinary family, I wanted to evoke the great cycle of existence and this circle of life that we all weave, individually.

I like using the small events in our lives as a basis to tackle its most important themes. Using entertainment as a medium, I wanted to explore a new means of expression that would be in sync with the concept of family in its newest forms. And although it may not be sensational in appearance, this film carries my deep personal ambition.

Mamoru Hosoda



INSPIRATIONS

“FAMILY IS A COMPELLING TOPIC AND A NEVERENDING SOURCE OF INSPIRATION.”



Finding inspiration in his own family

In their filmography, few filmmakers, either in animation or live action cinema, have devoted that much attention to family as a theme. But undeniably, family is a common thread through Mamoru Hosoda's work. And Yuichiro Saito, the producer of the film (and Hosoda's long-time friend), confirms that "all these emotions, often subconscious to Hosoda, naturally bring us back to his life".

When he made *THE GIRL WHO LEAPT THROUGH TIME* (2006), Mamoru Hosoda was on the verge to get married, and was joining Masao Maruyama at Madhouse studio, where he created his first original work. The carefree teenage heroine of the film is able to challenge time itself by traveling back into her past. Eventually, time catches up with her, and this theme seems reflective of Hosoda's state of mind at the time.

For *SUMMER WARS* (2009), and created the first "family geek movie", right at a time when smartphones and social networks were developing and beginning to have an effect on social groups.

Seeker of miracles in the ordinary

"In MIRAI, Hosoda seeks to rediscover the big picture of 'miracles' in the world with a macro concept of 'how we got here now and where we are headed' through a micro viewpoint of a four-year old who has just learned to talk." - Ryusuke HIKAWA

WOLF CHILDREN (2012) is a vibrant tribute to Hosoda's mother, who supported him throughout his career. Here, Hosoda provides us with the ultimate insight into his personal life. His mother passed away during the production of his precedent film, and Hosoda, who was unable to say his goodbyes in person, was able to do so on screen, through the character of Ame (as a wolf) whose howl echoes through the mountains.

After his son was born, Mamoru Hosoda began wondering how to inspire children growing up in today's society, a theme central to his next film, *THE BOY & THE BEAST* (2015). It deals with the transmission of knowledge and experience to younger generations. In the words of its producer, Yuichiro Saito, "The responsibility to inspire and support the next generations lies with the older ones."

When Mamoru Hosoda tackles the theme of young and inexperienced parenthood, in both *THE BOY & THE BEAST* and *WOLF CHILDREN*, it's performed with humility, without passing any judgment. He uses the same approach in his latest feature, *MIRAI*, finding inspiration in his children to explore the theme of brotherhood through a young boy's point of view. This is his most personal film to date.

The themes of filial love and parent and child relationship reappear in *MIRAI* through the ways the characters express their affection and grow up together. "From a young child's point of view, the father merely assists the mother, and that's the situation I find myself in. Mothers and fathers have different roles, but there is advice that only a father can give and a part that only the father can play". "I want to encourage children from all over the world, and to celebrate who they're going to become. In a constantly evolving society, the future of our world lies within their hands."

One has to wonder whether Hosoda's movies are influenced by his life, or if it's the other way around.



"MY MAIN SOURCE OF INSPIRATION FOR THE FILM COMES FROM THE TIME I SPEND WITH MY KIDS."

The Hosoda Family

The arrival of a new family member is an exceptional event, but the various members of a family perceive it and celebrate it differently. In *MIRAI*, the story unfolds through the point of view of a four-year-old boy. It's a completely novel way for Hosoda to approach his favorite theme and to increase awareness of this universal concept.

Little Kun experiences a loss of affection and tries to find his new place within his family, as it experiences big changes. By going through this crucial life transition, he reaches a new level of maturity. He discovers that his mother was not born a mother but that she became one, and that is basically how life goes for each member of the family. Through this realization, Kun learns more about himself and his relatives, but also finds his own identity. For his latest feature, Hosoda has drawn his inspiration from his personal family experience like never before.

Hosoda examines the relationship between a brother and his sister and also the painful moment when a child becomes aware that he has his own identity.

THE INTIMACY OF THE FAMILY HOME

As a four-year-old boy has a rather limited perception of his environment, Mamoru Hosada decided, what better to illustrate this idea than the house and the garden? They should play an important part in the story because to children, they are like an entire universe. Therefore, the design of the house was enlisted to an architect who worked on the project as though he were planning an actual house, carefully studying the space, the light, and the materials. This resulted in a house that is neither typically Japanese nor western, one more akin to a theater stage with its succession of landings and absence of partitions.

The garden and its tree are powerful symbols of time, tying the themes of changing seasons, the passage of time, and genealogy... Nature is essential to the human condition, and this idea becomes a breeding ground for Kun's imagination. It's represented, in symbolic and minimalist fashion, by the magic family tree.

***"SOMEWHERE IN THE WORLD,
ANOTHER FAMILY IS EXPERIENCING THE SAME JOYS AND SORROWS
I'M GOING THROUGH."***



VOICE CAST

Kun	MOKA KAMISHIRAISHI
Mirai	HARU KUROKI
The Father	GEN HOSHINO
The Mother	KUMIKO ASO
Mysterious man * Yukko	MITSUO YOSHIHARA
The Grandmother	YOSHIKO MIYAZAKI
The Grandfather	KOJI YAKUSHO

CREW

Director, Screenplay and Original Story	MAMORU HOSODA
Animation Director	HIROYUKI AOYAMA AYAKO HATA
Art Director	TAKASHI OMORI YOHEI TAKAMATSU
Music Composer	MASAKATSU TAKAGI
Opening and Ending Theme Song	TATSURO YAMASHITA
Layout Supervisor	TAKAAKI YAMASHITA
Color Coordinator	OSAMU MIKASA
CGI Director	RYO HORIBE
Costume Supervisor	DAISUKE IGA
Production Designers	ANRI JOJO MAKOTO TANIJIRI TUPERA TUPERA YOSHITAKA KAMEDa REIO ONO
Editor	SHIGERU NISHIYAMA
Sound Mixer	YOSHIO OBARA
Sound Effects	KENJI SHIBASAKI
Music Producer	KYOKO KITAHARA
Casting Directors	SATOSHI MASHIDA EISUKE IMANISHI
General Producer	NOZOMU TAKAHASHI
Producers	YUICHIRO SAITO / TAKUYA ITO YUICHI ADACHI GENKI KAWAMURA
Line Producer	DAIGO IKEDA
Associate Producers	HITOSHI ITO KEI KUSHIYAMa YUYA MACHIDA SHUZO KASAHARA

A STUDIO CHIZU production

A PRESENTATION OF STUDIO CHIZU

In 2011, during the production of WOLF CHILDREN, Mamoru Hosoda and Yuichiro Saito established their animation studio, *Studio Chizu*; “Chizu” meaning “map” in Japanese. Since its beginnings, the studio has dedicated itself to the production of Hosoda’s films, allowing the director a certain degree of artistic independence, further supported by longtime friend and producer, Yuichiro Saito, who’s worked with him since THE GIRL WHO LEAPT THROUGH TIME.

Saito’s wish is to provide Hosoda with an intimate and creative bubble. He defines his role as a producer as aiming to “create the perfect environment” and “finding the best way of bringing Hosoda’s films to life and doing my absolute best to introduce his films to the entire world.”