

cinéart

PERSMAP



朝が来る

TRUE
MOTHERS

TRUE MOTHERS

EEN FILM VAN NAOMI KAWASE



FESTIVAL DE CANNES
OFFICIAL SELECTION
2020



Drama - 2020 - Japan - 140 minuten
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Meer over de film: www.cineart.nl/films/true-mothers

Persmaterialen: www.cineart.nl/pers/true-mothers

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SYNOPSIS

Na AN en RADIANCE keert de gerenommeerde Japanse regisseur Naomi Kawase terug met een ontroerend verhaal over familie en moederschap. Warm, menselijk, genuanceerd en met een perfect gevoel voor dat wat ons leven waarde geeft.

Satoko en haar man hebben het goed, maar het lukt niet om zwanger te worden. Ze besluiten voor adoptie in aanmerking te willen komen. Zo worden ze de ouders van Asato, een jongentje geboren uit een onstuimige puberliefde. Jaren later komt hun gezinsgeluk onder spanning te staan als een onbekende jonge vrouw zich aandient en beweert Asato's echte moeder te zijn. Satoko gaat de confrontatie met deze Hikari aan. Wie is ze en wat is er dedstijds gebeurd?

Gebaseerd op een roman van Mizuki Tsujimora en met de herkenbare visuele kracht van Kawase, die de film een unieke intensiteit geeft. TRUE MOTHERS maakte deel uit van de officiële selectie van Cannes 2020.



NAOMI KAWASE

Director

Born in Nara, Japan, Naomi Kawase graduated from Osaka University of the Arts in 1989. Her documentaries EMBRACING (1992) and ESCARGOT (1994) received international recognition and were awarded at the 1995 Yamagata Documentary Film Festival. In 1997, she became the youngest winner of the Camera d'or for her first feature SUZAKU, presented at the Directors' Fortnight. In 2000, FIREFLY won both the FIPRESCI and the CICAIE Prizes at the Locarno Film Festival. Then followed a series of feature films selected for competition at the Cannes Film Festival: SHARA (2003), THE MOURNING FOREST (Grand Prix 2007), HANEZU (2011) and STILL THE WATER (2014). AN was selected as the opening film for the Un Certain Regard section at the Cannes Film Festival in 2015.

Naomi Kawase has also been recognized for her accomplishments in documentary filmmaking. Among other honors, she has received the Carrosse d'or from the Directors' Fortnight (2009) and was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture (2015). She was a member of the Jury headed by Steven Spielberg at the 66th Cannes Film Festival. Retrospective exhibitions of Kawase's work have been organized all over Europe, including at the Jeu de Paume in Paris (2002). In 2010, she founded the International Nara Film Festival, dedicated to promoting the work of young directors.

FILMOGRAPHY

- 2020 TRUE MOTHERS
- 2018 VISION
- 2017 RADIANCE
- 2015 AN
- 2014 STILL THE WATER
- 2012 CHIRI (DOCUMENTARY)
- 2011 HANEZU
- 2010 GENPIN (DOCUMENTARY)
- 2007 THE MOURNING FOREST
- 2000 FIREFLY
- 1997 SUZAKU
- 1994 ESCARGOT (DOCUMENTARY SHORT)
- 1992 EMBRACINT (DOCUMENTARY SHORT)



DIRECTOR'S STATEMENT

NAOMI KAWASE

When shooting a film, there always comes a moment that moves me to tears. That is the point when the actors so fully inhabit their characters' lives that they express emotions reaching far beyond the script. I realize that this is something precious and rare. The actors in this film are astonishing – their characters are fully fleshed out living beings.

We shot in six different locations in Japan: on an island, in the forest, in the city, at a historical site... We have made this film as if it were the souvenir of a journey through the seasons and character of each place.

Through a twist of fate, a life that was not meant to be arrives in the lives of a married couple who weren't able to have the child they desired. It is a story about forging one's destiny, as if after the rain, a radiant light had purified the world. Everybody is somebody's child; everybody has a mother who gave birth to them. And in this respect, the core of this story should touch people's hearts. For therein lies the world's beginnings, seen by a pure soul who believes that this world is genuinely beautiful.

PRODUCER'S STATEMENT

When I first read Mizuki Tsujimura's novel, I was deeply impressed by the uncommon path followed by the two main characters: a woman who is resigned to her fate of childlessness due to her husband's infertility, and a girl who accidentally becomes pregnant with a boy she truly loves. Two women at completely opposite ends of the spectrum and a young child who ties them together.

Before reading this book, I had never heard of plenary adoption – which allows this child to be fully adopted (permanently severing all ties with his birth family) and thus legally handed over from a young girl to a woman who is not his birth mother – and the way this system impacts many people's lives. The choice these characters make is for some a well-kept secret. And this is something that raised strong doubts as well as feelings akin to anger in me. For the story has important messages and speaks forcefully to today's world. That is why I believe that now is the time to make this film.



CAST

Hiromi Nagasaku SATOKO KURIHARA
Arata Iura KIYOKAZU KURIHARA
Aju Makita HIKARI KATAKURA
Miyoko Asada SHIZUE ASAMI

CREW

Written and Directed by NAOMI KAWASE
Based on the original novel "ASA GA KURU" (BUNGEISHUNJU LTD.)
FROM MIZUKI TSUJIMURA
Co-written by IZUMI TAKAHASHI
AN TÔN THẬT
Music AKIRA KOSEMURA, AN TÔN THẬT
C&K EMI RECORDS
Theme song "ASA TO HIKARI" BY C&K (EMI RECORDS)
Chief Executive Producer NAOYA KINOSHITA
Producer YUMIKO TAKEBE
Cinematographers YUTA TSUKINAGA, NAOKI SAKAKIBARA
Production Design SETSUKO SHIOKAWA
TINA BAZ
Editing TINA BAZ, YOICHI SHIBUYA
ROMAN DYMNY
Sound Designer ROMAN DYMNY
OLIVIER GOINARD
Sound Mixer OLIVIER GOINARD
Stylist MIWAKO KOBAYASHI
Hair & Makeup NAOKO KOIZUMI
Line Producer HIROAKI SAITO
Production Manager TETSUSHI ONOYAMA
Assistant Director SEITARO KAI
Production KINO FILMS, KUMIE
KAZUMO
Assosiate Production KAZUMO
Japan distributor KINO FILMS / KINOSHITA GROUP
International Sales PLAYTIME, KINOSHITA GROUP

