

cinéma
du monde
CANNES



MIRAI

A FILM BY
MAMORU HOSODA

PRODUCED BY **STUDIO CHIZU**



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MIRAI

SYNOPSIS

From acclaimed director Mamoru Hosoda (*Summer Wars*, *Wolf Children*) and Japan's Studio Chizu comes *Mirai*, a daringly original story of love passed down through generations. When four-year-old Kun meets his new baby sister, his world is turned upside down. Named Mirai (meaning “future”), the baby quickly wins the hearts of Kun’s entire family. As his mother returns to work, and his father struggles to run the household, Kun becomes increasingly jealous of baby Mirai... until one day he storms off into the garden, where he encounters strange guests from the past and future – including his sister Mirai, as a teenager. Together, Kun and teenage Mirai go on a journey through time and space, uncovering their family’s incredible story. But why did Mirai come from the future?

An official selection at Cannes Directors’ Fortnight, and the epic capstone of director Mamoru Hosoda’s career, *Mirai* is a sumptuous, magical, and emotionally soaring adventure about the ties that bring families together and make us who we are.

“A CHARMING, RESONANT WORK!”

- THE HOLLYWOOD REPORTER

“THE WORK OF A TRUE AUTEUR”

- VARIETY

“MAY YET BE HOSODA’S BEST”

- PASTE MAGAZINE

“A HAND-DRAWN MIRACLE”

- THE WRAP

“DAZZLING”

- ROLLING STONE

“DARING”

- LOS ANGELES TIMES

“ENCHANTING”

- INDIE WIRE

“VIBRANT”

- THE WALL STREET JOURNAL

“STUNNING”

- ENTERTAINMENT WEEKLY

**NEW YORK TIMES
CRITICS PICK**



CREDITS

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

JAPANESE CAST

KUN: Moka Kamishiraishi

MIRAI: Haru Kuroki

THE FATHER: Gen Hoshino

THE MOTHER: Kumiko Aso

YUKKO: Mitsuo Yoshihara

GREAT-GRANDFATHER: Masaharu Fukuyama

THE GRANDMOTHER: Yoshiko Miyazaki

ENGLISH CAST

KUN: Jaden Waldman

MIRAI: Victoria Grace

THE FATHER: John Cho

THE MOTHER: Rebecca Hall

YUKKO: Crispin Freeman

GREAT-GRANDFATHER: Daniel Dae Kim

THE GRANDMOTHER: Eileen T'Kaye





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I want to use the
**UNLIMITED
POTENTIAL
OF ANIMATION**
to stretch the
boundaries of cinema.

- Mamoru Hosoda

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DIRECTOR'S STATEMENT

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

FILMOGRAPHY

Mirai (2018)

- 2018 Cannes Film Festival - Directors' Fortnight
- 2018 Annecy International Animated Film Festival
- 2018 BFI London Film Festival
- 2018 Animation is Film Festival

The Boy & The Beast (2015)

- 2015 Toronto International Film Festival
- 2015 San Sebastian International Film Festival
- 2015 BFI London Film Festival
- 2016 New York International Children's Film Festival

Wolf Children (2012)

- 2012 Sitges Film Festival
- 2012 BFI London Film Festival
- 2012 Dubai International Film Festival
- 2013 New York International Children's Film Festival

Summer Wars (2009)

- 2009 Locarno Film Festival
- 2010 Berlin International Film Festival
- 2010 New York International Children's Film Festival
- 2010 Annecy International Animated Film Festival

The Girl Who Leapt Through Time (2006)

- 2006 Sitges Film Festival
- 2007 Annecy International Animated Film Festival
- 2007 New York International Children's Film Festival



THE DIRECTOR **MAMORU HOSODA**

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.



INSPIRATIONS

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 of getting 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

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"FAMILY
is a compelling topic
and a never-ending
source of inspiration."
.....

- Mamoru Hosoda



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 previous 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.





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**“My main source of
inspiration for the film
comes from the time
I spend with my kids.”**

- Mamoru Hosoda

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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.





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**“Somewhere
in the world,
another family is
experiencing the same
joys and sorrows
I’m going through.”**

- Mamoru Hosoda

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THE INTIMACY OF THE FAMILY HOME

As a four-year-old boy has a rather limited perception of his environment, Mamoru Hosoda 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.



ABOUT 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.”



ABOUT GKIDS

GKIDS is a producer and distributor of award-winning feature animation for both adult and family audiences. The company has scored ten Best Animated Feature Academy Award® nominations – the most for an independent distributor – with these acclaimed films:

- *The Secret of Kells* (2010)
- *A Cat in Paris* (2012)
- *Chico & Rita* (2012)
- *Ernest & Celestine* (2014)
- *The Tale of The Princess Kaguya* (2015)
- *Song of the Sea* (2015)
- *Boy and the World* (2016)
- *When Marnie Was There* (2016)
- *My Life As A Zucchini* (2017)
- *The Breadwinner* (2018)

GKIDS also handles North American theatrical distribution for the Studio Ghibli library of films, one of the world’s most coveted animation collections with titles *Spirited Away*, *My Neighbor Totoro*, *Princess Mononoke*, *Howl’s Moving Castle* and others.

www.gkids.com



@gkidsfilms

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