

MLD FILMS, NOBO AND SHELLAC PRESENT

TAKARA KOGAWA 古川鳳羅

IN A FILM BY

DAMIEN MANIVEL & KOHEI IGARASHI

監督・脚本 ダミアン・マニヴェル 五十嵐 耕平



ZABALTEGI-TABAKALERA
FESTIVAL DE SAN SEBASTIÁN
2017



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
La Biennale di Venezia 2017
Orizzonti
Competition



The Night
I Swam

泳ぎすぎた夜

SYNOPSIS

SNOW COVERED MOUNTAINS IN JAPAN. EVERY NIGHT, A FISHERMAN MAKES HIS WAY TO THE MARKET IN TOWN. HIS 6 YEAR OLD SON IS AWOKEN BY HIS DEPARTURE AND FINDS IT IMPOSSIBLE TO FALL BACK TO SLEEP. IN THE SLEEPING HOUSEHOLD, THE YOUNG BOY DRAWS A PICTURE HE THEN SLIPS INTO HIS SACHEL. ON HIS WAY TO SCHOOL, STILL DROWSY, HE STRAYS OFF THE PATH AND WANDERS INTO THE SNOW...





DIRECTORS' BIOGRAPHY



DAMIEN MANIVEL

Damien Manivel has made several reknown shorts including “The Lady with the Dog” (Jean Vigo Prize) and “A Sunday Morning” (Cannes Critics Week Award). “A Young Poet”, his first feature film, received the Special Mention at Locarno Film Festival. His second feature film “The Park” premiered at Cannes festival in 2016.

FILMOGRAPHY

The Park, Feature, 72 min, 2016
A Young Poet, Feature, 71 min, 2014
A Sunday Morning, Short, 18 min, 2012
The Lady with the Dog, Short, 16 min, 2010
Be Still, O my Sorrow Short, 10 min, 2008
Viril, Short, 10 min, 2007



KOHEI IGARASHI

After graduating in cinema, **Kohei Igarashi** directed his first feature film, “Voice of Rain That Comes at Night”, in 2008 which received the Critic’s Award at Cinema Digital Seoul Film Festival. He went on with his studies at Tokyo University of Arts, where he made “Hold Your Breath Like a Lover” as his final-year student film, which was selected in competition at Locarno Film Festival in 2014.

FILMOGRAPHY

Hold Your Breath Like a Lover, Feature, 85 min, 2014
House of Tofu, 38 min, Short, 2013
Marchen, 30 min, Short, 2012
Apartness, 25 min, Short, 2011
Voice of Rain That Comes at Night, Feature, 74 min, 2008

DIRECTORS' STATEMENT

When we met at the premiere of our films, “A Young Poet” and “Hold Your Breath Like a Lover”, we immediately connected through our love of cinema. A few months later we decided to make a movie together. Damien longed to film snowy landscapes and Kohei to work with a child. We therefore travelled to Japan’s most snowy region, in Aomori, and met a six-year-old boy, Takara Kogawa. We were amazed by his blend of whimsy and sadness, his foolproof sincerity... In life, his father is fishmonger and Takara hears him getting up every night to go to the market. When Takara comes home from school, his father is still sleeping. They barely see each other. We tried to narrate this complex feeling of love and distance following Takara’s footsteps.

5 QUESTIONS TO THE DIRECTORS

It's the first time you work in co-direction, how is it different from your previous films? How did you find a common language between french and japanese culture?

DM: We wrote the scenes and made every choice together but on the set, we divided the work between us. Most of the time, Kohei explained the actions to the actors and I worked close to the technical team and camera. But we could shift our roles when we felt like it. There was no rule between us.

KI: It was not so different from my other shootings, it felt natural working with Damien. We spoke in japanese, with simple words, that's maybe why we came up with such a simple storyline.

It's indeed a simple story, without any dialogues, but yet so deep and universal...

DM: We really tried to find the best way to express the feelings we had when we were children. But our childhood was so long ago...

KI: ... so we tried to understand Takara's real life and his imagination, we spoke and played with him a lot. Through him, we rediscovered our own childhood.

You mentioned Takara, your wonderful six-years-old actor. How did you meet him and how did he play his part?

KI: We met him by chance one afternoon after a jazz concert. We immediately went to talk to him and we loved him at first sight, he's a very beautiful person, always so playfull...

DM: At first, we thought that we could not make a film with him because he was difficult to control... So we have decided to adapt our story and ideas to his real life.

In "The night I swam", everything is inspired from daily life and seems very natural. At the same time, poetry is everywhere and you reveal it with an infinite sensibility. The sounds also play an important part in this film...

KI: When I first came in Aomori, I could feel there was something sacred about this place. We tried to convey this feeling to our film.

DM: Since there are no dialogues, we needed to convey a sense of space, render the sound of snow, the atmosphere of Aomori and its silent snowy nights.

There's also a strong sense of humour and deep melancholy. Was it written from the beginning in your scenario?

DM: The film is a combination of both of us and Takara. So, the sense of humour and the feeling of melancholy come from our trio.

KI: We always thought of Takara as a little japanese Buster Keaton...

The Night I Swam

泳ぎすぎた夜

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IN A FILM BY DAMIEN MANIVEL & KOHEI IGARASHI

監督・脚本 ダミアン・マニヴェル 五十嵐耕平

CAST 出演 TAKARA KOGAWA 古川鳳羅 KEIKI KOGAWA 古川螢姫 TAKASHI KOGAWA 古川孝 CHISATO KOGAWA 古川知里
PRODUCERS 製作 DAMIEN MANIVEL/MLD FILMS ダミアン・マニヴェル MARTIN BERTIER/MLD FILMS マルタン・ベルティエ MAKOTO OKI/NOBO 大木真琴
ASSOCIATE PRODUCERS 共同製作 THOMAS ORDONNEAU/SHELLAC-SUD トマ・オルドノ YOV MOOR ヨブ・ムーア
CINEMATOGRAPHER 撮影 WATARU TAKAHASHI 高橋航 ELECTRICIAN 照明・撮影助手 JUNTARO ATOCHI 跡地淳太郎
SOUND 録音 JÉRÔME PETIT ジェローム・プティ GEN TAKAHASHI 高橋玄 DIRECTORS ASSISTANTS 助監督 MASAYUKI UEDA 上田真之 ATSUSHI HIRAI 平井敦士
EDITOR 編集 WILLIAM LABOURY ウィリアム・ラブリ COLORIST カラリスト YOV MOOR ヨブ・ムーア
MUSIC 楽曲 JÉRÔME PETIT ジェローム・プティ SOUND MIX サウンドミックス SIMON APOSTOLOU シモン・アポストル

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