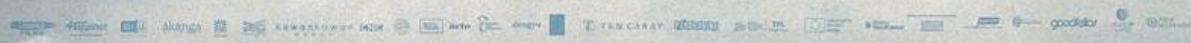




REN OIR

A FILM BY
CHIE HAYAKAWA

HAPPINET PHANTOM STUDIOS PRESENTS REN OIR A FILM BY CHIE HAYAKAWA A PRODUCTION OF LOADED FILMS HAPPINET-PHANTOM STUDIOS ICI ET LA PRODUCTIONS AKANGA FILM ASIA DONGYU CLUB KINOFACTION TEN CARAT
STARRING YUI SUZUKI MIKARI ISHIDA AYUMI NAKAJIMA YUDMI KAWAI RYOTA BANDO AND LILY FRANKY IN CO-PRODUCTION WITH NATHAN STUDIOS DALUYONG STUDIOS ARTE FRANCE CINEMA
KAWANKAWAN MEDIA PANORANIME WRITTEN & DIRECTED BY CHIE HAYAKAWA PRODUCERS EIKO MIZUNO GRAY JASON GRAY KEISUKE KONISHI CHRISTOPHE BRUNCHER FRAN-BORGIA
CO-PRODUCERS JOSSETTE C. ATAYDC ALEMBERG ANG OLIVIER PERE REMI BURAH YULIA CVINA BHARA AMERTA KUSUMA AMEL LACONBE
EXECUTIVE PRODUCERS KEISUKE KONISHI EIKO MIZUNO GRAY MIZUE KUNIZANE MASAHIDE KINOSHITA TITARO KOBAYASHI JOSSETTE C. ATAYDC MARIA SOPHIA ATAYDC MARUDO TRAN BORGIA
ASSOCIATE PRODUCER MIKA YAMANE DIRECTOR OF PHOTOGRAPHY HIDEO URATA ORIGINAL MUSIC COMPOSER AND CONDUCTOR BY REMI BOUBAL EDITOR BY ANNE KLOTZ PRODUCTION DESIGNER KEIKO MIJUMATSU
SCRIPT BY PHILIPPE GRIVEL YES SERVAGEANT FILM ACCOUNTANT AND EXECUTIVE PRODUCER PHILIPPE GRIVEL PRODUCTION DESIGNER DA NA FARZANEH POUR
FOLEY ARTIST XAVIER DROUDOT COSTUME DESIGNER OSHIO TSUNETANI SET DESIGNER SANAÉ AKIMOTO COSTUME DESIGNER MASAE MIYAMOTO HAIR & MAKEUP DESIGNER SHUNJI HASHIMOTO
CASTING BY TSUYOSHI SUGINO EXECUTIVE ASSISTANT DIRECTOR KYOTARO SATO PRODUCTION MANAGER KENTARO KANEKO LINE PRODUCER TAMOTSU KANAMORI
WITH THE PARTICIPATION OF ARTE FRANCE IN ASSOCIATION WITH GOODFELLAS SUPPORTED BY AGENCY FOR CULTURAL AFFAIRS GOVERNMENT OF JAPAN WITH THE SUPPORT OF AIDE AUX CINEMAS DU MONDE CENTRE NATIONAL DU CINEMA
ET DE L'IMAGE ANIMÉE INSTITUT FRANÇAIS SINGAPORE FILM COMMISSION REGION ÎLE-DE-FRANCE/PARIS REGION DOHA FILM INSTITUTE SACEM FILMED BY TORINO FILM LAB
WITH THE SUPPORT OF CREATIVE EUROPE MEDIA PROGRAMME OF THE EUROPEAN UNION



Loaded Films Ltd.
presents

RENOIR



written and directed by

Chie Hayakawa

120 minutes - 1.66:1 Aspect Ratio - Not Rated
Japan, France, Singapore, Philippines, Indonesia, Qatar – 2025



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SYNOPSIS

Suburban Tokyo, 1987. Imaginative eleven-year-old Fuki begins her summer break lonely and adrift – her kind, terminally ill father has landed once again in the hospital and her mother, distracted by the inevitability of his diagnosis, hasn't much time for her daughter. Fuki responds to the situation not with tears but with placid curiosity about the prospect of death – becoming fascinated by the occult and experimenting with hypnotism. As the summer passes, Fuki encounters a string of lonely, imperfect adults, all of whom nudge her closer to an emotional truth she isn't quite ready to name yet.

Chie Hayakawa's sophomore feature is a tender, often unsettling portrait of childhood grief and the sinuous imagination of an inquisitive young girl. Led by transfixing newcomer Yui Suzuki, *RENOIR* “delicately articulates the girl's inner child in a way that allows us to feel it expand across the season,” (*IndieWire*) and “steps to a delicate rhythm whose echo isn't heard until the very end” (*RogerEbert.com*).

DIRECTOR'S NOTES

My intention was to create a film that would jolt my own emotions more than anything else. And the first thing that came to my mind was my personal experience as an impressionable youth living with a father ailing and ultimately dying of cancer. The main character in this work is a 5th grade girl who routinely visits her hospitalized father and holds various feelings toward him as he heads to his death. While the surrounding plots and circumstances are entirely fictional, the emotions of vague fear and guilt, the breadth of imagination, and the innocent awe felt toward fine works of art are drawn from my own youthful emotions. A yearning for death, a hunger for physical warmth or affection, and an infatuation with the afterlife. I aim in this work to express such emotional fluctuations natural to a young child, and through the interactions among the girl's family and the characters surrounding them I also attempt to raise the issue of whether one can truly understand the pain of another.

Every member of the central family in this story carry emotions of fear, desolation and irritation. And since solace cannot be found within the family, each member is seeking some outside source of companionship. One's family does not always provide the support one needs. Life with a family does not prevent isolation, and members even hurt each other at times. This story is for all who may be feeling alone within their family, including my past self. And my reason for wanting to tell this story now is that I've gained a new family and become a mother of two children, and this allows me to reflect on my past life from a fresh perspective. If I had attempted to write this in my 20s the story would have been more destitute and egocentric. Now that I'm nearing the age of my parents when I was a growing child, I can vividly relate to the solitude the father must have felt, unable to open up his heart to his family, and the solitude the mother must have felt, suffering from her inability to control her emotions. I feel I've now gained the capacity to look sympathetically at my younger life haunted by anxiety and loneliness, and to illustrate with compassion our human imperfections and erratic behavior.

Additionally, through this film I want to explore the question "Can you truly understand the pain of others?" In my youth, I couldn't treat my father with kindness while he was suffering from cancer. I sat beside him while he feared death and his body was racked with pain and wondered what TV show I was going to watch that evening. When he was told how little time he had left to live, I imagined how people would be nice to me because I'd lost my dad. Even though he was on the edge of death, I was self-absorbed with being the heroine in my own tragic play. I wondered if as a person I was lacking critical emotions. For years after, I struggled with self-contempt and feelings of guilt over not showing enough empathy toward my dying father. For me, everyone's misfortunes, pain and sadness, are their own

problems. Even within your own family, I don't think it's possible to truly understand and feel what another person is going through. That may be a brutally honest, but obvious truth. Nevertheless, by realizing that I was expressing my love for my father in a different form through my conflicted days after his passing, I still desired to form connections with people. Through Renoir's young female protagonist and the people who surround her, I want to portray the hope that can only spring from contact with others.

Setting the story in 1987.

The primary reason for setting the story in 1987 was that that was when I was the same age as the 11-year-old protagonist, but there is also a deeper meaning for making this era the backdrop. During the second half of the 1980s, Japan was at the peak of its economic bubble before its collapse several years later. Japanese corporations were scooping up foreign enterprises and people were carried away living the high life. At the same time Japan was intoxicated with this virtual reality, the nuclear family grew more prevalent and connections between people became less substantial. It was a time when people harbored a vague sense of emptiness. Against this societal mix of hedonism and emptiness, I wish to depict the individual tale of one family, and to show how small, fragile and yet precious human beings truly are.

The title "Renoir".

As a child I was enchanted by Pierre-Auguste Renoir's painting "Little Irène" and my father bought me a reproduction of it, which is a personal anecdote incorporated into the film. Just as I did, Fuki pesters her father to buy the Renoir replica, so I thought I would call the film *Renoir* -- the story's connection to the painting or to Renoir the artist doesn't run deeper than that. Among the great impressionists, Renoir is particularly popular in Japan, and in the 1980s replicas of his paintings could be found on the walls of many homes. Such replicas were a symbol of Japan's admiration of the West at the time and its desire to "catch up."

Reasons for international co-production.

On my debut feature film, *Plan 75*, I encountered great artistic collaborators such as Singapore-based DP Hideho Urata, editor Anne Klotz, and musician Rémi Boubal, the latter two both based in Paris. I felt a strong desire to work with them once again on this production.

Chie Hayakawa

DIRECTOR BIOGRAPHY

CHIE HAYAKAWA

Born in Tokyo, she studied photography at School of Visual Arts in New York. Her short film, *Niagara* (2014), was selected in the Cinéfondation section at Cannes Film Festival 2014 and received awards in numerous international film festivals. Her short film *Plan 75* was the opening segment of anthology feature *Ten Years Japan* (2018) executive-produced by Hirokazu Kore-eda. The short was expanded into her feature film debut *Plan 75*, which was awarded the Camera d'Or Special Mention at Cannes Film Festival 2022. She was also awarded Best Director at Thessaloniki and was awarded and nominated at numerous international film festivals.



Renoir marks Japanese writer-director Chie Hayakawa's second film, following her feature directorial debut *PLAN 75*, which was selected in Un Certain Regard and awarded the Caméra d'Or Special Mention at the 2022 Cannes Film Festival.

Plan 75 screened at over 30 international film festivals and achieved sales to over 20 countries, from North America, across Europe, to Asia.

PLAN 75 – Awards:

- 2022 Cannes Film Festival, Un Certain Regard – Caméra d'Or Special Mention
- Japan Entry for Best International Feature Film, 95th Academy Awards.
- Thessaloniki IFF – Best Director / FIPRESCI Award / Human Values Award of Hellenic Parliament
- Fribourg IFF – Grand Prix / Critics' Award / Youth Jury Award
- Tbilisi IFF – EU Human Rights Award
- QCinema IFF – Best Actress / Production design
- Udine Far East Film Festival - Golden Mulberry Lifetime Achievement Award (Chieko Baisho)
- Golden Rooster Awards (China) – Best International Actress (Chieko Baisho)
- Cleveland IFF – New Direction Competition Honorable Mention
- Malaysia IFF – Best Actress (Baisho Chieko) / Best Supporting Actress (Stefanie Arianne) / New Hope Award



PRODUCTION

LOADED FILMS Ltd.

Established in 2011 in Tokyo, Japan by Eiko Mizuno-Gray and Jason Gray, Loaded Films is focused on international feature film co-productions. Credits include Japan-Uzbekistan-Qatar co-production *To the Ends of the Earth* (Locarno 2019, Piazza Grande Closing Film), written and directed by Kiyoshi Kurosawa, 2018's *Ten Years Japan* (executive producer Hirokazu Kore-eda), and the first ever co-production between Japan and Latvia, *Magic Kimono*. Chie Hayakawa's debut feature *Plan 75* (Japan-France-Philippines-Qatar) is the company's latest production, which won the Caméra d'Or Special Mention in the Un Certain Regard section of the 2022 Cannes Film Festival and was Japan's official entry to the 2023 Academy Awards.

The Okita family

Yui Suzuki

AS FUKI OKITA

11-year-old Yui Suzuki is a new discovery who gained acclaim for her performance in mid-length film *Touch* (Pia Film Festival 2023 Runner-Up Prize).

Renoir marks her first major feature film role.



Lily Franky

AS KEIJI OKITA

Masaya Nakagawa (born November 4, 1963), known professionally as Lily Franky, is a Japanese illustrator, writer, and actor. He has appeared in more than 40 films since 2001, often appearing in the works of Hirokazu Kore-eda.



Selected Filmography

2024	HARBIN by Min-ho Woo
2018	SHOPLIFTERS by Kore-eda Hirokazu
2016	AFTER THE STORM by Kore-eda Hirokazu
2013	LIKE FATHER, LIKE SON by Kore-eda Hirokazu

Hikari Ishida

AS UTAKO OKITA

Hikari Ishida (born May 25, 1972) is a veteran actress who gained fame in classic TV-series *Hana no Asuka-gumi!* She has appeared in numerous feature films and TV dramas.



CAST

Yui Suzuki

Fuki Okita

Lily Franky

Keiji Okita

Hikari Ishida

Utako Okita

Ayumu Nakajima

Toru Omaezaki

Yuumi Kawai

Kuriko Kita

Ryota Bando

Kaoru

CREW

Writer & Director	Chie Hayakawa
Producers	Eiko Mizuno-Gray Jason Gray Keisuke Konishi Christophe Bruncher Fran Borgia
Co-producers	Jossette C. Atayde Alemberg Ang Olivier Père & Rémi Burah Yulia Evina Bhara Amerta Kusuma Amel Lacombe
Executive Producers	Keisuke Konishi Eiko Mizuno-Gray Mizue Kunizane Masahide Kinoshita Eitaro Kobayashi Jossette C. Atayde Maria Sophia Atayde-Marudo Fran Borgia
Associate Producer	Mika Yamane
Director of Photography	Hideho Urata
Original Music Composed and conducted by	Rémi Boubal
Edited by	Anne Klotz
Production Designer	Keiko Mitsumatsu
Sound Design	Philippe Grivel Yves Servageant
Re-Recording Mixer	Philippe Grivel
Production Sound	Dana Farzanehpour
Foley Artist	Xavier Drouot
Lighting by	Yoshio Tsunetani
Set Decorator	Sanae Akimoto

Costume Designer	Masae Miyamoto
Hair & Makeup Designer	Shinji Hashimoto
Casting by	Tsuyoshi Sugino
Chief Assistant Director	Kyotaro Sato
Production Manager	Kentaro Kaneko
Line Producer	Tamotsu Kanamori

Production Companies	Loaded Films Ltd. (Japan) Happinet-Phantom Studios (Japan) Ici et Là Productions (France) Akanga Film Asia (Singapore) Dongyu Club (Japan) Kinofaction (Japan) Ten Carat (Japan)
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Co-production Companies	Nathan Studios (Philippines) Daluyong Studios (Philippines) ARTE France Cinema (France) KawanKawan Media (Indonesia) Panoranime (France)
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Japanese Distributor	Happinet-Phantom Studios
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French Distributor	Eurozoom
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International Sales	Goodfellas
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