



A Girl Missing

よこがお

2019/111min/Colour/English Subtitles
Distributor: mk2 Films

Director: FUKADA Koji

Cast: TSUTSUI Mariko, ICHIKAWA Mikako, IKEMATSU Sosuke

(English version of the text follows the original Japanese. Please scroll down.)

Online screening information:

Wed 24 Feb 48 hour rental window from 6.00pm

Thu 4 Mar 48 hour rental window from 6.00pm

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善良な一人の女性が、ある事件により「無罪の加害者」として人生を奪われていく。

訪問看護師の市子は、温かな人柄と、献身的な看護で、訪問先からも同僚からも厚い信頼を得ていた。そこで突然おきたひとつの誘拐事件。穏やかで堅実に続くはずだった市子の日常が音を立てて崩れはじめる。不条理な現実巻き込まれる女性の、絶望と強さを描くサスペンス。深田晃司監督オリジナル脚本による、ロカルノ国際映画祭コンペティション部門出品作。

本作に先立つ『淵に立つ』（2016）でカンヌ映画祭「ある視点」部門審査員賞に輝き、2018年にはフランスの芸術文化勲章シュバリエを受勲、日本のみならず世界の映画界から注目を集める深田晃司監督。

邦題である「よこがお」は、「見えている側」だけではなく「見えていない側」の多面性を想像させるタイトルだ。ささやかな幸せの中、予期せぬ理不尽な悪意に晒されることは誰の身にも起こりうる。そしてその中でも生きていかななくてはならないのが人生だ。本作の登場人物たちもまた、善き人であろうと生きてきたのに、たったひとつの行き違いから嫉妬が生まれ、社会を巻き込んで憎しみを増幅させてしまう。事件を境にした一人の女性の転落が描かれるが、事件の前と後とで一気に別人に生まれ変わるのではなく、周囲との関係性でじわりじわりと孤独の闇に包まれていく、一人の人間の中にある脆さと逞しさがひとつつながりに映し出されていき、一瞬たりとも目が離せない。

主人公を演じるのは『淵に立つ』に続いて深田作品への出演となった筒井真理子。多重人格でも別人でもなく、一人の人間のなかに生まれる多面性を一本の線が通った存在として演じるという難題に向き合うことになる。自身の台本に一輪の百合の花を描き、その花びらがどう朽ちていくかで、健やかだった冒頭から、やがて裏切りに潰されていく疲弊までをイメージしていったという。舞台演劇出身で、自身を客観的に見つめてきた筒井の表現力に圧倒される。また市川実日子（『シン・ゴジラ』2016年／総監督・脚本：庵野秀明、監督・特技監督：樋口真嗣）、池松壮亮（『斬、』2018年／監督：塚本晋也）らとのアンサンブルも見事で、本作の不穏さを一層際立たせている。

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深田監督は、そのキャリアの早くから国際共同制作に目を向けてきたことでも知られ、積極的に様々な国との合作での企画開発に取り組んでいる。また 2012 年に特定非営利活動法人「独立映画鍋」を有志数人と設立し、メジャーとインディペンデントの対立的な二元論に陥らない映画の多様性を創出する活動も行っている。そして、今なお猛威を振るっている新型コロナウイルスに世界中が深く傷を負っているが、2020 年春に濱口竜介監督とともに「ミニシアター・エイド」を立ち上げ、その具体的で迅速な働きかけは、多くの賛同と寄付を集め、自身の創作活動のみならず社会に大きなうねりを巻き起こした。

「映画をつくることは、人間とは何かを問うことだと思う」と語る深田作品には、普段は隠していた本音が剥き出しになる、恐怖と快感がある。

遠藤麻早美

(English version below)

A law-abiding woman has her life torn apart following an incident that turns her into an “innocent perpetrator”.

With her warm personality and devoted nursing, private nurse Ichiko has earned the trust of both clients and colleagues. Then, out of the blue, a girl is kidnapped. Ichiko’s tranquil, uneventful routine begins to fall noisily apart. This suspenseful film depicts the despair and strength of a woman caught up in an absurd reality. With an original script by director Fukada Koji, the film was selected for competition at the Locarno International Film Festival.

Having won the Jury Prize in the *Un Certain Regard* category at Cannes with his previous film, “Harmonium” (2016), and been made a Chevalier of the French *Ordre des Arts et des Lettres*, Fukada’s work is acclaimed throughout the film world.

The Japanese title of this film, “*Yokogao*”, means “a face in profile”, and suggests something multifaceted, conjuring as it does not just the visible side of the face, but also the side that is hidden. Having one’s little piece of happiness disrupted by unexpected and irrational malice is something that could happen to anyone. But life must go on. The characters in this film lead well-intentioned lives before a single disagreement sparks jealousy, which blossoms into hatred as others became involved. The film depicts one woman’s downfall as a result of this incident, but her transformation is not a simple case of before/after. Rather, we see the fragility and courage of a woman whose relationships with those around her are gradually enveloped by a solitary darkness, and we can’t take our eyes off her.

The protagonist is played by Tsutsui Mariko, in her second Fukada film after “Harmonium”. The feat she faces is not to play multiple characters, nor multiple personalities, but to give a coherent portrayal of a multifaceted individual. Tsutsui says she drew a single lily on her copy of the script and imagined its petals withering as her character moved from fit and well at the start of the film to ultimately being crushed and exhausted by betrayal. Tsutsui comes from a stage background, and there is an objectivity behind the overwhelming force of her expression. Ichikawa Mikako (“Shin Godzilla”, 2016; written and directed by Anno Hideaki, co-directed by Higuchi Shinji), and Ikematsu Sosuke (“Killing”, 2018; directed by Tsukamoto Shinya) also form part of this impressive ensemble and add to the disquiet we feel.

Fukada is known for having embarked on international collaborations from early in his career, and has been actively involved in developing joint proposals with various

countries. In 2012 he set up a non-profit called “Independent Cinema Guild” with a number of other volunteers to promote diversity in film whilst avoiding arguments about major studios vs independent film. With coronavirus now wreaking havoc around the world, in spring of 2020 Fukada and fellow-director Hamaguchi Ryusuke founded “Mini-Theater AID”, working with speed and precision to raise support and donations, and impacting society in ways that go well beyond his own creative work.

For Fukada, making films involves questioning what it means to be human, and his work conveys the fear and thrill of having feelings exposed that we normally keep hidden.

ENDO Masami

(translated by Bethan Jones)