



A FAR SHORE

Directed and written by Masaaki KUDO

Producer: Yuki KITAGAWA

Executive Producer: Shunsuke KOGA

Japan / 128 min / Japanese
(currently final stage of post-production)

<Synopsis>

Aoi has dropped out from high school and gives birth to a baby son with Masaya two years ago. They were born and live in Okinawa, a Southern island of Japan. To make ends meet, she works as a night-club hostess as Masaya loses his job and cannot deal with the family's responsibilities. Their immaturity and dependence aggravate the relationship with continuous fights leading to a social downfall. Aoi's bond for her son sets her on a path to find solutions.

<Director's bio & filmo>

Masaaki KUDO was born on the 31st October 1983 in Kyoto, Japan.

He has been worked as an assistant director to several Japanese well-known directors, such as Sion SONO, Yoshimitsu MORITA, Yojiro TAKITA, Isshin INUDO, Isao YUKISADA, Shinji HIGUCHI and gained wide experiences in diverse films from the classic period play to sci-fi fantasy.

His first feature, « I'm Crazy » has received Netpac Award at Bucheon International Fantastic FF in 2018, then his second film « Unprecedented » has been premiered at Tallinn Black Nights FF in 2021. « A Far Shore » is his third feature film, which has been developed for long years in cooperation with Okinawa.

<Production Note>

The main character, a 17-year-old woman, is exposed to her husband's physical violence. There is no path of escape, no one to guide her. Unable to secure a safe haven for herself and her small child, she and her violent husband are also mutually dependent and unable to separate. Her immaturity, lack of resolution, and shallow grasp of reality reflect the lives of a certain segment of women in contemporary Japan.

The film was conceived around the time the director's mother was informed she was dying of cancer, which coincided with the publication of a number of documentary accounts of Okinawan child poverty, domestic violence, and single motherhood, beginning around 2015. Three years were spent developing the story by interviewing young women facing these difficulties in Okinawa, consulting support organizations, and exploring the lives of young people in entertainment districts. The entire film was shot in Okinawa, with a focus on child poverty and the struggles of young women to achieve independence.

Our research suggested that economic independence is not the same as spiritual independence. Poverty should be addressed not solely as material scarcity, but as a matter of the heart. These young women have little understanding of how to live or manage money, so material support will not secure their independence. At a time when leaving home is a casual rite of passage and one can get around with just a cell phone, the challenge these young women face to find a place of their own and to achieve self-realization is a difficult one indeed.

The aim of this film is to highlight the structural problems of Japan as a society where women and men of all ages face intense pressures. By depicting the life of one woman in Okinawa, we hope to stimulate discussion of the root causes of these problems.

<Contact>

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