



徒花
ADABANA

A film by SAYAKA KAI

ADABANA FILM PARTNERS and DISSIDENT FILMS present "ADABANA" a SAYAKA KAI film a PONY CANYON and DISSIDENT FILMS production
in co-production with NAKACHEA NAGOTA BROADCASTING NETWORK ARKHOIS ICHIGOICHI GRAND MARBLE NEKOJARASHI KAISIA ABILITY MUSE ROBOT COMMUNICATIONS

with ARATA IURA KIKO MIZUHARA

TOKO MIURA MIYAKO KODA YUKA ITAYA HIDEO HARA YUKI SAITO MASATOSHI NAGASE

casting director MAI SUGIYAMA director of photography FETA TAKAGI editing director KENTA GOKAN sound designer TAKESHI OGURA art director YASUHI KUBASEMA costume design AYUSA YAMAZAKI LAURENT SENECHAL costume designer KEIHO MATSUDA props and artistic designer KA-
ZUSHI HIRAHARA film producer GOICHIRO KISHI original music by KAZUYUKI NAGATA music producer KEIICHI produced by HIROSHI SUMIKAWA KIMHO MIYATA SHIGEKI TSUBAKI KENJI AKIYAMA HIROSHI IEMO written and directed by SAYAKA KAI with the support of AGENCY
FOR CULTURAL AFFAIRS GOVERNMENT OF JAPAN/JAPAN ARTS COUNCIL AISEI AKA CINEMAS DE MONDRIEN CENTRE NATIONAL DU CINEMA ET DE L'IMAGE ANIMÉE INSTITUT FRANÇAIS musée sainte alpha VOLONTÉ CASHI USABANA FILM PARTNERS DISSIDENT



World Premiere

ADABANA

a Sayaka Kai film

Japan, France – 2024 – 94mn – 5.1ch - 1.66:1 – Japanese



LOGLINE

In a not so distant future where lifespan extension has become a priority following the spread of a mysterious virus, a privileged man looks back upon his life as he is facing a dilemma : should he live if it means taking someone else's life ?

SYNOPSIS

The story takes place in the not-so-distant future in a vast modern facility, which consists of a research center for a large pharmaceutical company and a hospital.

Shinji has been diagnosed with terminal cancer and is here for the most advanced treatment and surgery. The company is a family-owned company established by his grandfather.

In a barren treatment room, he is told the results of his test. He has six months left to live. Neither Shinji nor the doctor seems all that much devastated about this revelation. This is because there is a surgical system that is only available to the chosen few. Shinji is of such privileged class that are eligible for an organ transplant from his clone: forty years ago, Shinji was born into this world to become the president of this pharmaceutical company. At the same time, his clone was created, and was kept and nurtured at the company's research center.

The cancer has spread quickly and Shinji needs to decide if he is to accept the organ transplant from his clone, which is however a risky process. As part of the seven-day protocol, a female counsellor is assigned to him to guide him through his decision making.

In meeting his clone face to face through a glass partition, Shinji comes to a certain precipice as he dives into the deep recesses of his dreams in search of the self he once left behind.

Repressed memories, violent memories begin to surface.

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CAST

Arata IURA

Kiko MIZUHARA

Toko MIURA

Miyako KODA

Yuka ITAYA

Hideko HARA

Yuki SAITO

Masatoshi NAGASE

CREW

Director & Writer: Sayaka KAI

Casting director: Mai SUGIYAMA

Cinematographer: Futa TAKAGI

Lighting Director: Kenta GOKAN

Art Director: Yasushi KAWASHIMA

Sound Designer: Takeshi OGAWA

Original Music: Kazuya NAGAYA

Music Producer: AKIKO

Editors: Azusa YAMAZAKI, Laurent SÉNÉCHAL

Costume Designer: Keiko MAEDA

Props & Artistic designer Kazushi KOBAYASHI

Line Producer Soichiro KOGA

Producers: Hitoshi NUNOKAWA, Kimio MIYATA, Bich-Quan TRAN,
Kenji AKAZAWA, Hiroyuki UENO

Production companies: Pony Canyon and Dissidenz

World Sales: Alpha Violet

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AGENCY FOR CULTURAL AFFAIRS, GOVERNMENT OF JAPAN

JAPAN ARTS COUNCIL

AIDE AUX CINEMAS DU MONDE - CENTRE NATIONAL DU CINEMA ET
DE L'IMAGE ANIMEE - INSTITUT FRANÇAIS



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DIRECTOR'S BIOGRAPHY

Graduate of Joshibi University of Art and Design. Kai has been working on film and theater as assistant director and production design since she was in her teens. She co-directed "BORDERLINE" (2000) and "PELLET" (2001), which was invited and won several awards at film festivals such as Santa Fe Short Film Festival, Oberhausen International Film Festival, and Rotterdam International Film Festival. Since then, she has created short films with powerful themes and beautiful imagery. Short film "ONDINE'S CURSE" (2014), which is infused with Japanese Noh and human psychology, won Semi-Grand Prix at Yamagata International Film Festival 2014 and Honorable Mention Award at SKIP City International D-Cinema Festival 2015.

DIRECTOR'S BIOGRAPHY - SUITE

Her first feature film "RED SNOW" (2019) was presented just pre-pandemic at the Marrakesh International Film Festival where artistic director Christoph Terhechte praised the film as "a masterpiece that easily exceeded [his] expectation in a Japanese Film and attested to the fact that Kai's talent is world class". Kai also received Best Picture Award and Best Actress Award at the Los Angeles Japan Film Festival 2019, and Up-and-Coming Director Grand Prix at the Takasaki International Film Festival 2019. Kai was nominated for the Kaneto Shindo Award which is awarded by the Japan Film Maker's Association to new directors with a promising future: "She has deep, philosophical insight into people's minds and refined aesthetic tastes that captures the audience's heart." With rare talent and skills, Kai is attracting much attention in today's Japanese film industry. Kai has written two novels, "Red Snow" (2019 / Kadokawa Shoten) and "Shelter" (2020 / Bessatsu Bungeishunju). She also wrote and directed a play, "Sacred Monster", which premiered in Tokyo at the prestigious New National Theater in March 2023.

FILMOGRAPHY

ONDINE'S CURSE (2014, 15 mn) – Screenwriter and director
Skip City International D-Cinema Festival 2015

RED SNOW (2019, 104 mn) – Screenwriter and director
Marrakech international Film Festival 2019 Camera Japan Festival 2019

DIRECTOR'S STATEMENT

The sakura, or the cherry blossom, is Japan's most iconic flower and a symbol of death. It is said that most of the sakura we see in Japan today are clones originating from a single tree and were spread throughout the nation by propagation. Their petals bloom in tandem and fall in tandem. It is indeed quite a sight to behold but is a very peculiar phenomenon that goes against the natural order of things. And so, for all the splendor they exhibit, these cloned cherry blossoms—that cannot exist without the help of human manipulation—are quite an anomaly as life forms.

In much the same way, we are becoming an increasingly unnatural existence ourselves. We face a deteriorating climate, we are constantly chased by the hustle and hurry of a fast-paced life, and we are becoming increasingly insular and exclusivist. If we go on like this—culling people, life on planet earth, and its objects based on only their utilitarian purposes—to what degree will it desensitize our future generations? This is what concerns me.

The idea for this work came to me in 1996, when the mammalian somatic clone Dolly became a hot topic.

The "Dolly the Sheep" topic was heating up in Japan, and a magazine article featured a story about how cloned humans already existed in a neighboring country. As I absorbed myself in reading the article, I learned about cloned Sakura and was surprised to learn that even the original landscape and emotions were being controlled without our knowledge. In other words, I was surprised to find that what we humans thought we were controlling has turned out to be the opposite.

The face to face of the "exploiting self" and the "being exploited" came to mind. I thought that by bringing them face to face like in a mirror, we could bring to the surface who it was that we had been contemptuously referring to as "the clone-it". This is a story of people in different

DIRECTOR'S STATEMENT - *SUIT*

environments confirming their own existence, and should resonate with the contemporary question of what I have lost.

I immediately wrote a plot, but the producer I showed it to at the time told me that he still could not imagine a setting where an unknown virus was raging around the world, birth rates were plummeting, and cloning technology was being promoted. I put it in the drawer for a time, but then came the Corona disaster, and I knew that ADABANA was the post-Corona story that people were looking for and that I should do it now. At the same time, people who had read the plot more than 10 years ago inquired about the plot they had read back then, and the main staff got together.

"ADABANA" can be transliterated as "wasted flower." It is a word that comes with a lingering sadness and a sense of futility. Yet, at the same time, it carries with it a sense of resignation that has been part of the Japanese aesthetic from ancient times. This is what the film aims to grasp—a sense of fulfillment in futility. And it is what the title embodies.

The film, first and foremost, aims to convey the sense that all life has an intrinsic value. All life is "mu" or nothingness, and therefore, ever-expanding and eternal. It is something that we must all be reminded of while we have been conditioned to constantly chase after worth and ownership. The clone in this film is a symbolic motif, and its aim isn't to be a sci-fi piece trying to show us the inner workings of a clone's mind. If anything, the clone in this film is a symbol of "mu."

By juxtaposing the seven days from the budding and the falling of the cherry blossom trees and the mythical seven days in which a man converses with his clone, I want to capture the essence of human life. I want it to lead us not into a future of ever-ballooning unquenchable desire but one with a great appreciation of the deep unknown.

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