

Shoplifters

2018 Japan

Time: 121 m

Director/ Writer **Hirokazu Kore-eda**

Cast: The Shibatas- Lily Franky –Osamu; Sakura Andô- Nobuyo ; Kirin Kiki-Hatsue ; Mayu Matsuka –Aki: Jyo Akiri-Shota ; Miyu Sasaki-Yuri Hojo

What some critics said

“Boasting excellent performances all round (with the writer-director once again demonstrating his expertise with children), ‘Shoplifters’ is another charming, funny and very affecting example of Kore-eda’s special brand of tough-but-tender humanism.” -“Time Out.”

“ **Hirokazu Kore-eda**’s ‘Shoplifters’ is a complex, subtle, mysterious film that builds to the most extraordinary surprise ending, a twist-reveal worthy of psychological suspense noir. Yet the film is nothing like that generically. In fact, it is another of the intricate and nuanced family dramas in the classical Japanese style, of which Kore-eda has made himself a modern master. Its significant plot shifts happen unobtrusively, almost invisibly, except for those big, heart-wrenching revelations in its final section...This is a brilliant and audacious film, one of his very best, a study of family trauma and fear of poverty, reviving themes from earlier films such as ‘Nobody Knows’ (2004) and ‘Like Father Like Son’ (2013). For all its calm gentleness, the film, which is based on a news story, is devastatingly clear-sighted about modern Japan, its dysfunctions and hypocrisies. Watching this, I found myself thinking of the Pink Floyd lyric: ‘Quiet desperation is the English way ‘... It’s the Japanese way as well. ..It is a movie made up of delicate brushstrokes: details, moments, looks and smiles. ‘Shoplifters’ is the story of a group of frightened, damaged people who have made common cause with each other, banded together under the convenience flag of family, under the radar of the law, making the best of things from day to day, until they realise they have been making the worst of things.- A rich, satisfying and deeply intelligent film”. - Peter Bradshaw “The Guardian .“

“There's no place like home in Hirokazu Kore-eda's latest film, but there's a household, makeshift and movable, and that will have to do. Kore-eda, in his steady and unhectored way, is levelling grave accusations at Japanese social norms, yet what stays with you, unforgettably, is that bundle of mixed souls at the start. Are they a family? Doesn't matter. Are they happy, at least, for a while? Yes, they are. “ - “The New Yorker.”

“At first blush, there is nothing too suspicious about the Shibatas: there is a man and a woman, a little boy, an older girl and a much older lady, all living in a tumbledown bungalow tucked out of sight in the Tokyo suburbs...Yet much like the state of their house itself, piled high with clothes and cartons, there is something unplaceably ramshackle about this family unit and their unusual daily routine....The seasons pass and the family muddles along, as the true nature of their various connections slowly fades into focus, like the multi-part solution to a mystery in which you didn't

even know you were embroiled. The cast includes Kore-eda stalwarts such as Kiki and Franky, as well as newcomers including the exceptional Ando, who gives Nobuyo a captivating salt-of-the-earth affability, with the suggestion of a backbone of pure steel that will later be put to the test. Both Nobuyo's blossoming connection with Yuri and Osamu's faltering relationship with Shota point towards the moral that undergirds this wonderful picture and cuts to the heart of what family means: every part of who we are is stolen from those closest to us, whoever they may be." - "The Telegraph".

WON 48 International Film Awards including Palme d'Or Cannes 2018

What the director said

Kore-eda indicated in an interview that the inspiration for this film came from news reports of how relatives cheat, abuse, and sometimes even murder one another, prompting him to wonder if families in Japan (where resorting to stealing is relatively uncommon, and particularly shameful) are now bound by crimes rather than love. He has also said that he feels the influence of Ken Loach.

"The biggest considerations I had were practical: how do you move such a large number of actors around a small space? So, for example, if I have to have the mother bring a pot of tea from the kitchen to the living room and serve it to the others, how do I, on a practical level, get everyone into the frame? Any decisions I made about the camera angles or movement came out of necessity, versus any sort of stylistic choice".

NOTES

The Shibata family are living on the margins in Tokyo and as the film progresses we discover their own individual secrets (so it is best not to reveal them here). The film was shot in Tokyo but it is a part of Tokyo that we do not usually see on our screens. It seems a million miles away from the high tech affluence that we associate with the city. The Director and writer **Hirokazu Kore-eda** was born in Tokyo in 1962. Originally he intended to be a novelist, but after graduating from University went on to become an assistant director for T.V before making his first film in 1991. His 23 films include documentaries and slice of life human dramas.

According to Roger Ebert, "his films embrace the mystery of life, and encourage us to think about why we are here, and what makes us truly happy". Ebert also claimed that "if anyone can be considered an heir of the great Japanese Director Yasujiro Ozu, it might be Hirokazu Kore-eda".

MUSIC

Haruomi Hosono the veteran Japanese musician and producer composed, performed and mixed all the pieces for the movie. "He scored it beautifully," says Kore-eda, adding that it had been a long time dream of his to work with Hosono and that he was more than pleased with the result.