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Confessions Kokuhaku

Japan 2010

Directed by

Tetsuya Nakashima

Screenplay by

Tetsuya Nakashima

Based on novel by

Kinae Minato

Directors of Photography

Masakazu Ato

Atsushi Ozawa

Original Music

Toyohiko Kanahashi

Cast

Takako Matsu

Yuko Moriguchi

Yoshino Kimura

Yuko Shimomura

Masaki Okada

Yoshiteru Terada

Yukito Nishii

Shuga Watanabe

106 min Subtitles

*Our next screening...***Dreams of a Life (UK)**

Tue 5 March 2013

Dir: Carol Morley

Powerful documentary that captures the loneliness of a life unnoticed in London.

Welcome to the first of two very different Japanese films that we're screening over the next few weeks. *13 Assassins* follows on 2nd April.

A long way from director Nakashima's previous films: while his debut *Kamikaze Girls* and dizzying sugar-rush melodrama *Memories of Matsuko* flirted with themes of exclusion, abuse and violence, their DayGlo presentation and stylistic hubris masked a simple, sympathetic, humanist message. Not so *Confessions*. It's hard to remember a film so bleakly, furiously anti-people, in which almost every character is a vicious tyrant or a deluded, deserving victim. *Confessions* was Japan's entry for this year's Foreign Language Oscar, but it came as no surprise when the film wasn't nominated: a grim, challenging drama about murderous high school kids must be an unbeatable recipe for Oscar poison. But, like all of Nakashima's films, it deserves wider attention: one of the few directors currently working who has intelligence enough to ensure that his films aren't just eye-poppingly stylish but loaded with emotional substance, his is a bold and provocative body of work. *Confessions* may be too grimly cynical to convince fully, but its combination of visual excess, dark wit, random violence, psychological insight and raw emotional intensity is intoxicating.

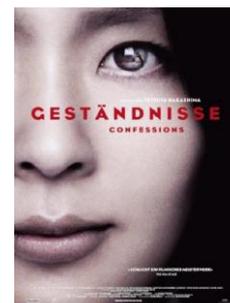
There are several aspects of *Confessions* that have an undeniably extreme cinema feel about them. Yet what differentiates the film from others of a similar mould is its Dostoevskian tendency to dissect our moral attitudes, the source of the majority of the interest and the mechanism which drives the film forwards. *Confessions* will bruise and batter you, but it will ultimately leave you with a strong sense that you have been challenged.

Dominic Radcliffe, Little White Lies

Asian cinema does revenge well, from Shunya Ito's *Female Convict Scorpion* series to Park Chan-wook's vengeance trilogy. Nakashima has added one more to the list with *Confessions*, which equals Park's *Oldboy* in the cruelty of the punishment and the sophistication of the set-up. Brilliantly, intricately edited, often using the juxtaposition of different viewpoints and moments in time to create complex meanings, the film offers a sombre view of an immoral youth. Admittedly, there is something somewhat reactionary in the broad portrayal of young people as hopelessly self-centred, callous and insensitive, but the pessimism includes the adult characters too. There is no possibility of redemption for anyone, and social relationships are just a web of cruelty in which everyone is guilty.

Tom Huddleston, Time Out

Virginie Sélavy, Electric Sheep



Voting for *Times and Winds*: A-15 B-25 C-18 D-2 E-0 Attendance: 66 Rating: 71.6%