

ALL  
THE **ANIME**

PRESENTS



# Miss Hokusai

Opens in UK cinemas on 5<sup>th</sup> February 2016  
Directed by Keiichi Hara | Screenplay by Miho Maruo  
Running time: 90 minutes

**Fetch**  
PUBLICITY

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## OVERVIEW

Katsushika Hokusai is probably one of the most internationally known Japanese artists. His woodblock print series entitled *Thirty-Six Views of Mount Fuji*, and *The Wave off Kanagawa* in particular, are so iconic that can be seen reproduced on t-shirts and coffee mugs in gift shops all around the world.

However, perhaps with the exception of a very restricted circle of scholars, very few are aware of the fact that Hokusai had a very talented daughter, named O-Ei, who assisted him until his death. It may therefore come as a surprise that many works commonly ascribed to master Hokusai are in fact very likely to be the result of a father-daughter collaboration, if not entirely done by O-Ei, and were signed by Hokusai simply because his name had greater appeal on the market. Contemporary accounts, mainly from pupils, seem to confirm that Hokusai excelled her father when it came to the portrayal of beautiful women (*bijinga*), a staple in Japanese art. This was fully recognized by Hokusai himself, and the two shared roles in the creative process. As of today, O-Ei remains one of the most fascinating mysteries in Japanese art, with less than a dozen of works commonly attributed to her, yet all featuring rare artistic talent and acute sensitivity.

The unique and free-living character of O-Ei is at the centre of ***Miss Hokusai***, the new animated feature film by Annecy-winning director Keiichi Hara. Based on the manga by Hinako Sugiura entitled *Sarusuberi* (Crape Myrtle), and scripted by Miho Maruo (*Colorful*), ***Miss Hokusai*** tells a story about this eccentric family of artists, a troubled father-daughter relationship, and a strong-willed and utterly outspoken young woman in early XIX century Japan, who mysteriously disappeared before the Meiji reformation. ***Miss Hokusai*** marks the first collaboration between Hara and Production I.G, the Tokyo-based studio of *Ghost in the Shell*, *A Letter to Momo* and *Giovanni's Island*.

## SYNOPSIS

The time: 1814.

The place: Edo, now known as Tokyo.

One of the highest populated cities in the world, teeming with peasants, samurai, townsmen, merchants, nobles, artists, courtesans, and perhaps even supernatural things.

A much accomplished artist of his time and now in his mid-fifties, Tetsuzo can boast clients from all over Japan, and tirelessly works in the garbage-loaded chaos of his house-atelier. He spends his days creating astounding pieces of art, from a giant-size Dharma portrayed on a 180 square meter-wide sheet of paper, to a pair of sparrows painted on a tiny rice grain. Short-tempered, utterly sarcastic, with a sweet tooth but no passion for sake or money, he would charge a fortune for any job he is not seriously willing to undertake.

Third of Tetsuzo's four daughters and born out of his second marriage, outspoken 23-year-old O-Ei has inherited her father's talent and stubbornness, and very often she would paint instead of him, though uncredited. Her art is so powerful that it sometimes leads to trouble. "We're father and daughter; with two brushes and four chopsticks, we'll get by anywhere."

Decades later, Europe was going to discover the immense talent of Tetsuzo. He was to become best known by one of his many names: Katsushika Hokusai. He would mesmerize a whole generation of artists, from Degas to Monet, Van Gogh and Klimt, Debussy and Baudelaire. His iconic *The Great Wave off the coast of Kanagawa* print was going to be seen on t-shirts and coffee mugs all over the world.

However, very few today are even aware of the woman who assisted him all her life, and greatly contributed to his art while remaining uncredited. This is the untold story of O-Ei, aka Katsushika Oi, Master Hokusai's daughter: a lively portrayal of a free-spirited woman overshadowed by her larger-than-life father, unfolding through the changing seasons.

#### ABOUT TESTSUZO aka KATSUSHIKA HOKUSAI

*"Hokusai is not just an artist among others in the Floating World. He is an island, a continent, a whole world of himself" - Edgar Degas*

#### THE MAN WHO CAUSED THE WAVE

The title of the print or the name of its author may be ignored by most people, but it is indeed the most iconic and internationally recognizable piece of Japanese art, and apart from books or museums, it can be easily seen on souvenirs of all shape and kind. It is commonly known as *The Great Wave off Kanagawa*, although a more faithful translation would be *Beneath a Wave off Kanagawa*. It is one of the 30,000 works produced by Katsushika Hokusai, who lived between 1760 and 1849. He is considered one of Japan's greatest artists, but "Hokusai" is only one of the over 30 art names this man used during his life. In his late years, he signed his works as Manji, the Old Man Mad for Drawing. However, Tokitaro (his childhood name) or Tetsuzo, are probably closer to a Western concept of "given name," and this is how his family and friends would call him in everyday life. He first used the art name "Hokusai" (as a matter of fact, in combination with "Tatsumasa" or "Tokimasa" -the actual reading is debated) around 1798. In 1814, the year *Miss Hokusai* is set, he used various combinations, such as "Hokusai Taito," or "Hokusai renamed Katsushika Taito," the latter seen in the film used as signature on the dragon painting. As eventually Hokusai resulted the name he used longer, though in different compounds, and particularly at the time he made his most famous works, such as the *Manga* series (as Hokusai Taito) and *The Thirty-Six Views* (as Hokusai litsu), Hokusai has become the name he is commonly known as, although he stopped using it after 1833.

#### PENNILESS CELEBRITY

The famous *Wave* is part of a series of 46 pieces called *Thirty-six views of Mount Fuji*, published around 1831. The reason why they are called "Thirty-six" but there are 46 of them, is that the release of the first 36 prints proved so commercially successful, that the publisher urged Hokusai to make 10 more. In fact, despite some highs and lows, Hokusai was an accomplished artist during his lifetime, with clients from all over Japan, and even from the Dutch in Nagasaki. There are accounts of a live painting performance he made in front of the Shogun, the highest political authority of the nation, who was apparently eager to see the "famous Hokusai" in action. Nevertheless, Hokusai was almost penniless throughout his life because he was reportedly uninterested in money. According to some accounts, he wouldn't even open the envelopes with the money his clients brought for payment, and would hand them, unopened, to the next creditor.

#### THE VAGUE HITS EUROPE

*The Wave*, and Hokusai's art in general, proved to be highly influential to European artists. French impressionists and Art Nouveau artists loved Japanese prints, by which they were strongly inspired, although all this happened just few years after Hokusai's death. Claude Monet had a collection of 231 Japanese ukiyo-e from 36 different artists, mainly Hokusai, Hiroshige and Utamaro. His *Jardin à Sainte-Adresse* (1867) betrays influence from *Sazai Hall at the Temple of the Five Hundred Arhats*, one of Hokusai's *Thirty-six Views of Mount Fuji*, which interestingly is an attempt by Hokusai to apply western-style techniques such as

perspective, rather unusual for Japanese art of the time. Vincent van Gogh owned more than 500 prints and painted his own interpretations copying from Hiroshige or Eisen. Claude Debussy was visually inspired by the *Wave* for his symphonic suite *La Mer* (The Sea), and the 1905 edition of the score is a straightforward homage to Hokusai's work, following the composer's specific request. A photo taken by Stravinsky in 1910 portrays the French composer in his studio with a copy of the *Wave* hanging on the wall. On the other side of the ocean, Hokusai's works became the subject of the first-ever ukiyo-e exhibition to be held in the United States, and the first dedicated to Hokusai, and supervised by Ernest Fenollosa in 1893 under the title, *Hokusai and His School*.

Hokusai seemed indefatigable and indestructible: he produced tens of thousands of artworks and sketches, and lived for almost ninety years in a time when the average life expectancy was around fifty: he buried many of his much younger pupils. Throughout seventy years of artistic life, he incessantly tried to improve his art, exploring and experimenting with new techniques, once writing that "none of my works done before my seventieth is really worth counting." He drew almost everything: portraits, landscapes, animals, still life, erotica, manuals. Every new name he adopted coincided with a new style shift and a new artistic adventure. As Theodore Bowie put it in his book, *The Drawings of Hokusai* (1964), "Hokusai, like Picasso, is a centrifuge, throwing off styles from a perpetually rotating center of creative energy." And still, in his last hour, this most remarkable man is reported to have muttered, "If only Heaven will give me just another ten years..." then he paused briefly, and restarted: "If only Heaven will give me just another five years, then I could become a real painter."

Hokusai married twice, and had one son and two daughters from each marriage. The firstborn daughter from his second marriage was named O-Ei.

### ABOUT O-EI aka KATSUSHIKA OI

#### **FAMILY MYSTERY**

Daughter of *ukiyo-e* artist Katsushika Hokusai by his second wife, O-Ei is considered one of the very few prominent women artists in pre-modern Japanese history. Still, this remarkable lady remains shrouded in mystery. There are only about ten works that most scholars agree to have been created by O-Ei almost for certain. Very little is known about her life, except for a collection of fragmented and often contradictory information. Her paintings are not inscribed with a date, although two illustrated books bearing the year of publication have survived. Even her birthdate is debated: maverick expert Kazuyoshi Hayashi suggested 1791, while researcher Gozo Yasuda has theorized 1798. Most scholars today tend to consider 1800 or 1801 as most likely. In the comic book *Sarusuberi*, however, Sugiura embraces the 1791 theory.

#### **LIKE FATHER**

Accounts of the time seem to agree upon the fact that O-Ei shared with her father not only a great artistic talent, but also stubbornness and total disinterest for housekeeping. The two spent all day drawing. They never cleaned or cooked. They would order food from outside stalls, eat while working, and leave everything on the floor, turning their living place into a garbage dump. Hokusai was renowned to be uncereceremonious even with nobles and officials, and O-Ei was likewise outspoken. She once married to an artist named Minamizawa Tomei, approximately in 1819 according to Yasuda. However, O-Ei used to laugh at her husband's inadequate artistic skills, and other accounts would suggest that Tomei was probably expecting a wife who performed all those domestic duties a woman was supposed to do, such as cooking and cleaning, but were not on O-Ei's agenda. Eventually the marriage

wrecked, and O-Ei returned to her father's place. She never remarried, and assisted Hokusai until his death.

#### INTERVIEW WITH KEIICHI HARA

**This film is based on the original manga *Sarusuberi* (Crape Myrtle) by Hinako Sugiura.**

**Could you describe which aspects of the original story were more attractive to you?**

**HARA** As a matter of fact, I love all Sugiura's works, that I had discovered 20-something years ago. And I can say *Sarusuberi* is one of my favourites. When I was working on *Summer Days with Coo*, there was this scene with a huge dragon flying in the night sky near Tokyo Tower. I recall bringing to the staff a page from *Sarusuberi*, and tell them: this is how I want it to be done! This is why this movie is a dream come true. And it was a lot of pressure, too, as I really loved this manga: it portrays reality but it is visionary, it touches dramatic and humorous aspects of life, still the supernatural is always lurking behind the thin veil of reality. With such wonderful material, I felt I could make it into a visually entertaining movie. Period dramas tend to be overly stylish, and yet Sugiura succeeds in delivering both a realistic historical rendering, and convincing, lively characters. This film is a story about people, rather than a biopic. We did our researches, as I must confess I was certainly not an expert in the Edo period, but *Miss Hokusai* is basically an adaptation of Sugiura's comic and worldview.

**What did you keep from, and what did you add to the original comic book?**

**HARA** Sugiura's comic is a collection of self-concluding short stories without any actual continuity from one to another. Furthermore, each story may focus on a different character. The titular crape myrtle is a reference to Hokusai, but there's no real protagonist, as Zenjiro is prominently featured, and O-Ei becomes more and more important as the series progresses. So I decided to focus on O-Ei, who is arguably Sugiura's avatar inside the comic book, and I developed the character of her little sister, O-Nao, who in the comic appears only in the last story, entitled *Nowaki* (Autumn Gale) [NOTE: *Nowaki* was the last story in the first Japanese volume edition of *Sarusuberi*, now out of print, while the currently available edition by Chikuma Shobo contains two additional stories after it], which is one of the most beautifully touching of the entire series, and actually the core around which I built this movie. I used "family" as the cohesive agent to create a movie which could stand on its feet. In collaboration with scriptwriter Miho Maruo, we also added two entirely original episodes, or the bridge sequence with O-Ei, O-Nao and Hatsugoro, and the snow sequence in the middle of the film, and basically any other part featuring O-Nao that is not adapted from *Nowaki*. The ending is original, too.

**Is there any major difference between the movies you directed so far and *Miss Hokusai*?**

**HARA** I think it is the first time in years I have made a movie where nobody cries! Again, I believe this is one of the peculiarities of Sugiura's storytelling. Never melodramatic, never overdone. I would call it "dry." Still, her stories convey great emotions. This is what I admire in her style and I am trying to emulate. If you think she wrote this when she was 24, you can only call her a genius.

**Hokusai and O-Ei: who between these two proved easier to render? And who is your favourite character in the film?**

**HARA** O-Ei was easier to work on of course. While being a historical character, unlike her father we don't really know much about her, and this gave me leverage in developing her personality, although I owe much to the source material. O-Ei feels in rivalry with her father, who also happens to be her master as an artist. She's proud, strong-willed to stubbornness, and overall a rather self-assertive person. Still, she's terribly shy and clumsy when it comes to her romantic interest. And she's as sweet and protective as a mother to her little sister,

O-Nao. So I thought I could offer a complete portrayal of this incredibly intriguing woman by showing the many sides of her personality, and make effective use of the changing seasons to tell a story throughout a one-year span. As for my favourite character... I'd say Zenjiro. He's the most "human" of the whole lot.

**The music score for this movie is quite interesting and unexpected.**

**HARA** I had discovered that Sugiura used to draw her comics while listening to rock music. It was indeed a very unconventional association, and I decided to pay homage to this unique creative process, so I had O-Ei walk the streets of 1814 Edo at the sound of electric guitars. It was a decision I took at a very early stage, because it is also a way to inform the audience that what they are going to watch is not your typical period drama. And if you allow me to say it, O-Ei rocks.

**This film offers a very unusual image of Hokusai.**

**HARA** Today Hokusai is celebrated as one of Japan's greatest artists, and he is probably considered such at world level. He has become a sort of revered and untouchable institution. However, when he was alive he was probably seen as a talented and bizarre craftsman, and was a commoner among commoners. In a note he left, he wrote he intended to live until 120 years, as that was the time he believed necessary to master his craft to a satisfactory degree. He died at 89, and still on his deathbed he is said to have muttered that if the Heaven had given him 5 more years, he would have become a decent artist. I love how Sugiura gave us this very human portrait of a man as much talented as obsessed and selfish to the extent of neglecting his own daughter, O-Nao. We know absolutely nothing about historical O-Nao, except she must have died very young. Her blindness is Sugiura's invention, and yet another touch of her genius: a man who is dedicating his entire life to visual arts has a daughter who cannot understand his world, and represents everything he is scared of.

**Do you see any connection between ukiyo-e and today's Japanese manga and animation industry?**

**HARA** I believe that affluence of information is strictly connected with a loss in creativity. The word "ukiyo" also indicated the transient and ephemeral nature of our world. This is why that age saw an enduring creative momentum we could hardly expect to occur again today. Hinako Sugiura once described the Edo period as "beautiful, gentle and foolish." Something of that world has survived until our days, and we are standing on the same ground our Edo ancestors did, but we have lost much. Having said that, ukiyo-e printmaking and animation do indeed share many similarities in the production process, starting from the fact they are the end result of teamwork, rather than the creative effort of a single artist.

**Do you ever feel, like Hokusai, that your work never ends?**

**HARA** I surely don't have the creative power of Hokusai, but since I was not gifted with other skills, I believe I'll keep on making animation. Before me stretches endlessly a wild land of white paper, and the only thing in my hand is a pencil.

**ABOUT THE DIRECTOR: KEIICHI HARA**

**Keiichi Hara** was born in 1959. He worked extensively on popular family and children TV animated shows, such as *Doraemon* and especially *Crayon Shin-chan*, for which he initially served as episodic director under Mitsuru Hongo from 1992, and later as series director from 1996 to 2004. He also scripted ten *Crayon Shin-chan* movies, directing six. The 2001 *Shin-chan* franchise movie, entitled *Crayon Shin-chan: Impetuous! The Adult Empire Strikes Back* earned wide critical praise, and raised his profile. The following year's *Crayon Shin-*



*chan: Brilliant! The Great Battle of the Warring States* was recommended by the Agency for Cultural Affairs and won five awards in Japan. Hara then shifted to independent filmmaking, pursuing more personal projects. International recognition came with Japan Academy Prize-winning *Summer Days with Coo* (2007) and especially with *Colorful* (2010), greeted with the Jury's Special Distinction and the Audience Award at Annecy 2011. Both movies received theatrical distribution in France and other countries. In 2015 he was awarded with the Anime d'or for his achievements in the animation industry at the Tokyo Anime Awards 2015. The same recognition was conferred the year before to Isao Takahata. Hara admires classic Japanese filmmakers such as Yasujiro Ozu and Keisuke Kinoshita. To the latter, he dedicated his first live-action movie in 2013, *Dawn of a Filmmaker: The Keisuke Kinoshita Story*. He does not own a computer or a mobile phone.

### Keiichi Hara Essential Filmography

- 2001** Crayon Shin-chan: Impetuous! The Adult Empire Strikes Back (*director, screenplay, storyboard*)
- 2002** Crayon Shin-chan: Brilliant! The Great Battle of the Warring States (*director, screenplay, storyboard*)
- 2007** Summer Days with Coo (*director, screenplay, storyboard*)
- 2010** Colorful (*director, storyboard*)
- 2013** Dawn of a Filmmaker: The Keisuke Kinoshita Story (*director, screenplay, storyboard*)
- 2015** Miss Hokusai (*director, storyboard*)

### ABOUT HINAKO SUGIURA and THE ORIGINAL COMIC BOOK

*And this is how, out of a whim, I dared meddle with Hokusai.  
However, this old man soon proved too large to stay within my own hands,  
and I ended up grinning bitterly at this folly attempt of mine  
to carry an elephant on my shoulders.  
(Hinako Sugiura, forewords to "Saruberi")*

#### **HINAKO SUGIURA** (1958-2005)

Hinako Sugiura was a manga artist and researcher in the lifestyles and customs of Japan's Edo period. Born in Tokyo, into a tradition-steeped family of kimono merchants, she studied design and took an increasing interest in feudal Japan. Her distinctive style and unique storytelling made her win the Japan Cartoonists Association Award for *Gasso* (Joint Burial, 1984) and the Bungei Shunju Manga Award for *Furyu Edo Suzume* (A Classy Edo Sparrow, 1988). She also wrote numerous essays, and frequently appeared in the media, including Japan's state-run television NHK, as an expert on the period. Her manga, *Saruberi* on which **Miss Hokusai** is based, has gained cult status since then for the vivid portrayal of Hokusai's daughter.

#### **SARUSUBERI: AN EVER-BLOOMING FLOWER**

*Saruberi* was originally published on the magazine *Manga Sunday* from 1983 to 1987, and then compiled into two volumes. Structured as a series of short stories, with few digressions into the supernatural as an added spice, the manga is set in 1814, when O-Ei is 23 and Hokusai is 55, and one of the most accomplished artists of his time. Perhaps not coincidentally, it is the year Hokusai publishes the first volume of his best-selling manual series, *Hokusai Manga*. And although O-Ei's birthdate is debated, it is perhaps no coincidence that Sugiura set O-Ei's age in her comic very close to her own at the time, or 25

years old, thus exposing her fascination for O-Ei as an artist, woman and daughter. Because *Sarusuberi*, far from being an attempt to delineate an accurate biography, is more than anything else Sugiura's personal time slip into the floating world, aimed to establish a link with a bunch of outlandish artists enjoying their transient and chaotic lives in full.

*Sarusuberi* is the Japanese name of a woody perennial tree known as *Lagerstroemia indica*, crape (or crêpe) myrtle in English, lilas d'été or myrte de crêpe in French, espumilla or árbol de Júpiter in Spanish, 백일홍 (bae-gil-hong) in Korean and 紫薇 (zǐ wēi) in Chinese.

Originating from southern China, it is very common in Korea and Japan. As the trunk grows and the cork layer starts peeling, it exposes an extremely smooth new bark, hence its Japanese name, literally "monkey slide," because the trunk is so slippery (suberi) that not even a monkey (saru) could climb it. However, it is written with three Chinese characters, 百日紅 meaning "one hundred day-lasting red," which refers to the tree's extended blooming period. During three months, from July through September, the *sarusuberi* flowers bloom and fall, and bloom again. In the foreword to her own comic book, Sugiura quotes a haiku by poetess Kaga no Chiyo (1703-1775): "As they bloom, so they scatter; as they scatter, so they bloom. Sarusuberi flowers." Sugiura explains that she could not find a more appropriate metaphor to describe Hokusai, who produced so many works of art, yet his creativeness seemed to never wither. She called the *sarusuberi* blooming season "a long festival," an expression that Hara transformed into a dialogue line given by O-Ei at the beginning of the film. A heartfelt homage from the staff to a most respected woman and artist.

The crape myrtle flowers are also cleverly used by director Keiichi Hara to express the flow of time in his movie, which is a story told through the four seasons. *Miss Hokusai* opens in the summer of 1814, with a blooming crape myrtle tree. Along with the adorable puppy hanging around Hokusai's house that slowly grows up at every episode, it is the only clear time reference we are given, but at the end of the movie, when Tetsuzo visits O-Nao, we see crape myrtle flowers blooming again: summer has come once more, one year has passed.

## PRODUCTION

The production of *Miss Hokusai* took three years and was made possible by the hard work of approximately 350 professionals. As it is always the case, this film too had its own specific artistic choices and technical challenges.

## OF GIRLS AND BOYS

*Miss Hokusai* is a story about an intriguing female character. The original comic was created by a woman (Hinako Sugiura) and a woman (Miho Maruo) wrote the screenplay for the film adaptation. The music score, too, was composed by a woman, Harumi Fuuki, as it was the ending song by Sheena Ringo, and a woman, Masako Sato provided director assistance duties. However, the director of the film, Keiichi Hara and the animator supervisor, Yoshimi Itazu are both men. Does gender matter when it comes to filmmaking, and specifically, to a film like *Miss Hokusai*? "Scriptwriter Miho Maruo is Hara-san's partner in life, and probably the woman who understands him better on this planet" explains Keiko Matsushita, the young woman who acted as producer for the film and carefully hand-picked each key staff member. "Assistant director Masako Sato comes from a rare working experience with Isao Takahata on *The Tale of Princess Kaguya*, where she translated the director's intentions into storyboard. She was a female point of view placed in the closest position to Hara-san" Matsushita continues. "Yoshimi Itazu had worked with the best directors, from Satoshi Kon to Hayao Miyazaki. But the project that was supposed to put him under the spotlight, Kon's *The Dreaming Machine*, sadly failed to materialize when Kon passed away. It was a shame, because Itazu has all the talent of this world, so I called him aboard. At the same time, I cared to surround him with some of the best female key animators I knew, starting from Michiyo Suzuki (*Paprika*, *Wolf Children*, *The Wind Rises*) and Hiroko Minowa (*Princess Mononoke*, *5 Centimeters Per Second*, *The Wind Rises*)." Why so? "Only men could properly



depict a woman -or the story of a woman- they are fascinated by. It's an idealizing filter a woman could not possibly implement" smiles Matsushita. "But for everything around that, we needed female sensitiveness, because only a woman could depict another woman in all her multiple and subtle details. The balance between these two points of view proved essential for the creation of this film." When asked whether O-Ei has something to say to women today, Matsushita shows no hesitation "She has for sure! More and more women in today's Japanese society decide to give priority to their working career. It is a difficult choice to carry out, because it clashes against a number of still deeply rooted clichés about gender roles. It causes pressure and insecurity. I believe that O-Ei, who was not afraid of being unconventional and went on her own way doing what she wanted, can be of inspiration for all women who are pursuing their own goals."

#### MAIN STAFF

**Original Story:** Hinako Sugiura (from the manga *Sarusuberi*)  
**Screenplay:** Miho Maruo (*Colorful*)  
**Director:** Keiichi Hara (*Summer Days with Coo*, *Colorful*)  
**Character Designer / Key Animation Supervisor:** Yoshimi Itazu  
(*Denno Coil*, *The Wind Rises*, *Dreaming Machine*, *Pigtails*)  
**Art Director:** Hiroshi Ono (*Wolf Children*, *A Letter to Momo*, *Kiki's Delivery Service*)  
**Colour Designer:** Satoshi Hashimoto (*Perfect Blue*, *Attack on Titan*)  
**3DCG Director:** Takumi Endo / Dandelion Animation Studio (*Blood-C: The Last Dark*, *HAL*)  
**Director of Photography:** Koji Tanaka (*A Letter to Momo*, *Ghost in the Shell: S.A.C.*)  
**Assistant Director:** Masako Sato (*The Tale of Princess Kaguya*)  
**Film Editor:** Shigeru Nishiyama (*Summer Wars*, *Wolf Children*)  
**Music:** Harumi Fuuki (*Dawn of a Filmmaker*) Yo Tsuji (*Trick*)  
**Animation:** Production I.G (*Ghost in the Shell*, *A Letter to Momo*, *Giovanni's Island*)  
**Presented by:** Sarusuberi Film Partners

#### MAIN CAST

**O-Ei:** Anne Watanabe  
**Tetsuzo (Katsushika Hokusai):** Yutaka Matsushige  
**Zenjiro:** Gaku Hamada  
**Utagawa Kuninao:** Kengo Kora  
**Koto:** Jun Miho  
**O-Nao:** Shion Shimizu  
**Hatsugoro:** Michitaka Tsutsui  
**Sayogoromo:** Kumiko Aso  
**Manjido:** Danshun Tatekawa

#### NOTES

**Original Title:** Sarusuberi: Miss Hokusai  
**International Title:** Miss Hokusai  
Animated Feature Film  
**Duration:** 90'  
**Director:** Keiichi Hara  
**Theatrical release in Japan:** May 9, 2015  
**Animation:** Production I.G