

MOONGIRL · PRESS DECK

MOONGIRL

ENDINGS AND BEGINNINGS

BOX

OFFICIAL
POSTERS



In the snow, a writer tells a young man a story. By the time
she finishes, it's true—and it becomes his life's work.

L O G L I N E

RUNTIME 20 MIN
SHOT ON 16MM
SOUND 5.1 MIX

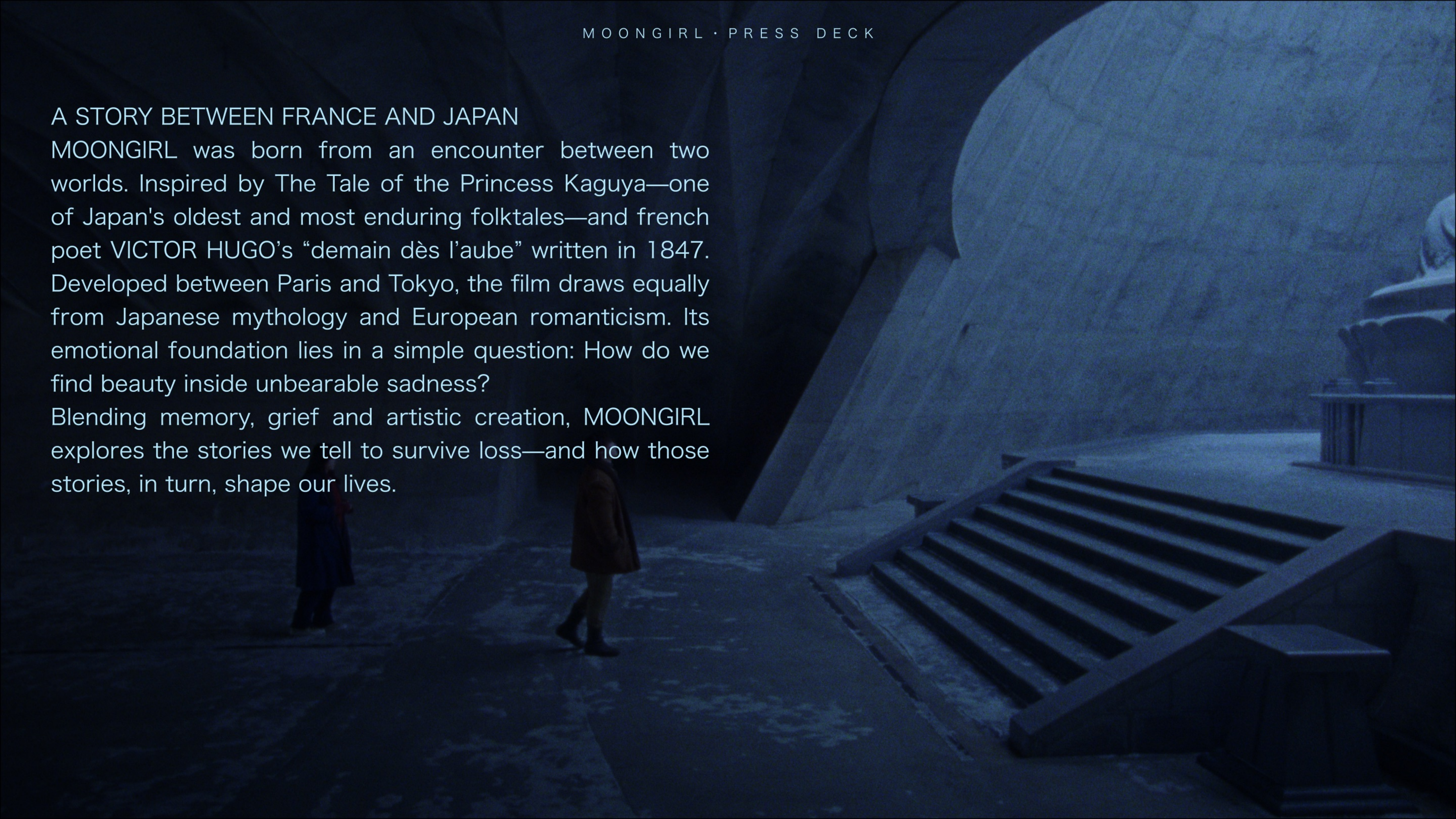
D E T A I L S

O R I G I N S

A STORY BETWEEN FRANCE AND JAPAN

MOONGIRL was born from an encounter between two worlds. Inspired by The Tale of the Princess Kaguya—one of Japan's oldest and most enduring folktales—and french poet VICTOR HUGO's "demail dès l'aube" written in 1847. Developed between Paris and Tokyo, the film draws equally from Japanese mythology and European romanticism. Its emotional foundation lies in a simple question: How do we find beauty inside unbearable sadness?

Blending memory, grief and artistic creation, MOONGIRL explores the stories we tell to survive loss—and how those stories, in turn, shape our lives.



B A S E D O N

Demain, dès l'aube, à l'heure où blanchit la campagne,
Je partirai. Vois-tu, je sais que tu m'attends.
J'irai par la forêt, j'irai par la montagne.
Je ne puis demeurer loin de toi plus longtemps.

Je marcherai les yeux fixés sur mes pensées,
Sans rien voir au dehors, sans entendre aucun bruit,
Seul, inconnu, le dos courbé, les mains croisées,
Triste, et le jour pour moi sera comme la nuit.

Je ne regarderai ni l'or du soir qui tombe,
Ni les voiles au loin descendant vers Harfleur,
Et quand j'arriverai, je mettrai sur ta tombe
Un bouquet de houx vert et de bruyère en fleur.

Victor Hugo, Les Contemplations, 3 September 1847

The Tale of the Princess Kaguya follows a tiny girl discovered inside a glowing bamboo stalk and raised by a bamboo cutter and his wife. She quickly grows into a beautiful young woman and is taken to the capital, where she is admired by many suitors but feels increasingly trapped by courtly life. Eventually, Kaguya reveals that she is not from Earth but from the Moon. Although she has grown attached to her adoptive family and her life among humans, she cannot escape her fate: celestial beings will come for her, and she must return to the Moon, leaving behind everyone she loves.

Isao Takahata and **Riko Sakaguchi**, **The Tale of the Princess Kaguya**, 2013

S Y N O P S I S

One summer, an old painter leaves his seaside home on a final journey. Years earlier in a snowy wilderness, he existed only as the character of a story discussed by a young writer and an aspiring painter. As fiction and reality merge, the story begins to shape their lives. Now old, the painter returns to where that conversation took place.

SHORT VERSION

AN OLD PAINTER leaves his home by the sea on a final journey toward a place that once mattered deeply. As the bus carrying him disappears into a tunnel, the film shifts to a snowy wilderness, where a YOUNG WOMAN and a YOUNG MAN walk together through the cold.

She is a writer. He works at a printing factory. She is struggling to write a story—about an old painter who abandoned everything in search of a forgotten place, and an immortal woman who came from the Moon and found solace on Earth. What begins as a casual creative discussion grows stranger and more intimate. Their digressions and affectionate misunderstandings reveal a deep bond, while her story begins to sound less like fiction and more like confession.

LONG VERSION

As the landscape opens and the Moon draws closer overhead, the boundaries between fiction and reality begin to collapse. The young man slowly realizes the woman's story is no longer inspired by their lives, but actively shaping them. By the time they leave the eerie stone sanctuary where they first met—the Moon now looming above—the transformation is complete: her story has become about them.

Years later, the young man has become the old painter. Through a lifetime of work, he has obsessively revisited one subject: a woman from the Moon, their brief happiness, her illness, her death. His journey now finds its destination: he returns to the statue, where he buried her long ago, and lies down beside her to finally rest his soul.

V L O N G
E R S I O N

The ending leaves open whether she truly came from the Moon, or whether he transformed an ordinary encounter into myth through the force of artistic creation. Back at his home by the sea, the old painter's body lies still, as though part of him had already departed before the journey began. On the easel hangs a painting of her grave by the statue, the paint still wet. Stories, as they discovered that day in the snow, do not merely reflect reality—they create it.

LONG VERSION

C A S T

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S A K A E
K I M U R A

A S T H E O L D P A I N T E R

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K O T O N A
M I N A M I
A S T H E W R I T E R

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B U N
K I M U R A

A S T H E Y O U N G M A N

C R E A T O R S
A N D
P R O D U C E R S

DIRECTED BY Victor Boccard

SCREENPLAY BY Gwilym Tonnerre

BASED ON A STORY BY Victor Boccard, Seiji Champolion, Gwilym Tonnerre and Erwan Cloarec

SPECIAL ARTWORKS BY Yuzuki

DIRECTOR OF PHOTOGRAPHY Erwan Cloarec

CASTING BY Ko Iwagami

MUSIC BY Seiji Champollion

EDITED BY Andrew Holmes

PRODUCERS Airi Yamawaki, Jerry Rojas, Ko Iwagami, Seiji Champollion, Taka Tsubota

FINANCIAL SUPPORT Mt.Melvil Inc. YS, Sasakawa foundation

EXECUTIVE PRODUCERS Airi Yamawaki, Seiji Champollion

PRESS OFFICE JRO Collectives

DIRECTOR
STATEMENT

Every film I make is haunted by a very personal obsession: Life goes on, and it must. Even when the material is dark or sad (especially when?) I think of myself as a deeply optimistic person. Where there is life, there is hope. And no matter what happens to us, the one thing we owe ourselves is to keep living. Because life is infinitely precious.

And so the question at the heart of MOONGIRL is: How do we find beauty inside unbearable sadness? How can the loss of a loved one become not only a wound, but a source of inspiration, even wonder?

“Was she really from the Moon?” you might ask yourself when the film ends. But does it really matter?

We want to believe she was from somewhere impossible because we’re forever drawn to stories that make us dream, reach toward the sublime, the inexplicable. But she could just as easily be an ordinary woman from another place, transformed by memory, love, and grief into something mythic. And if she is, then the film becomes an ode to love itself: the immensity of it, what it does to us that reason can’t explain. All our loved ones are a Moongirl or a Moon boy in their own way.

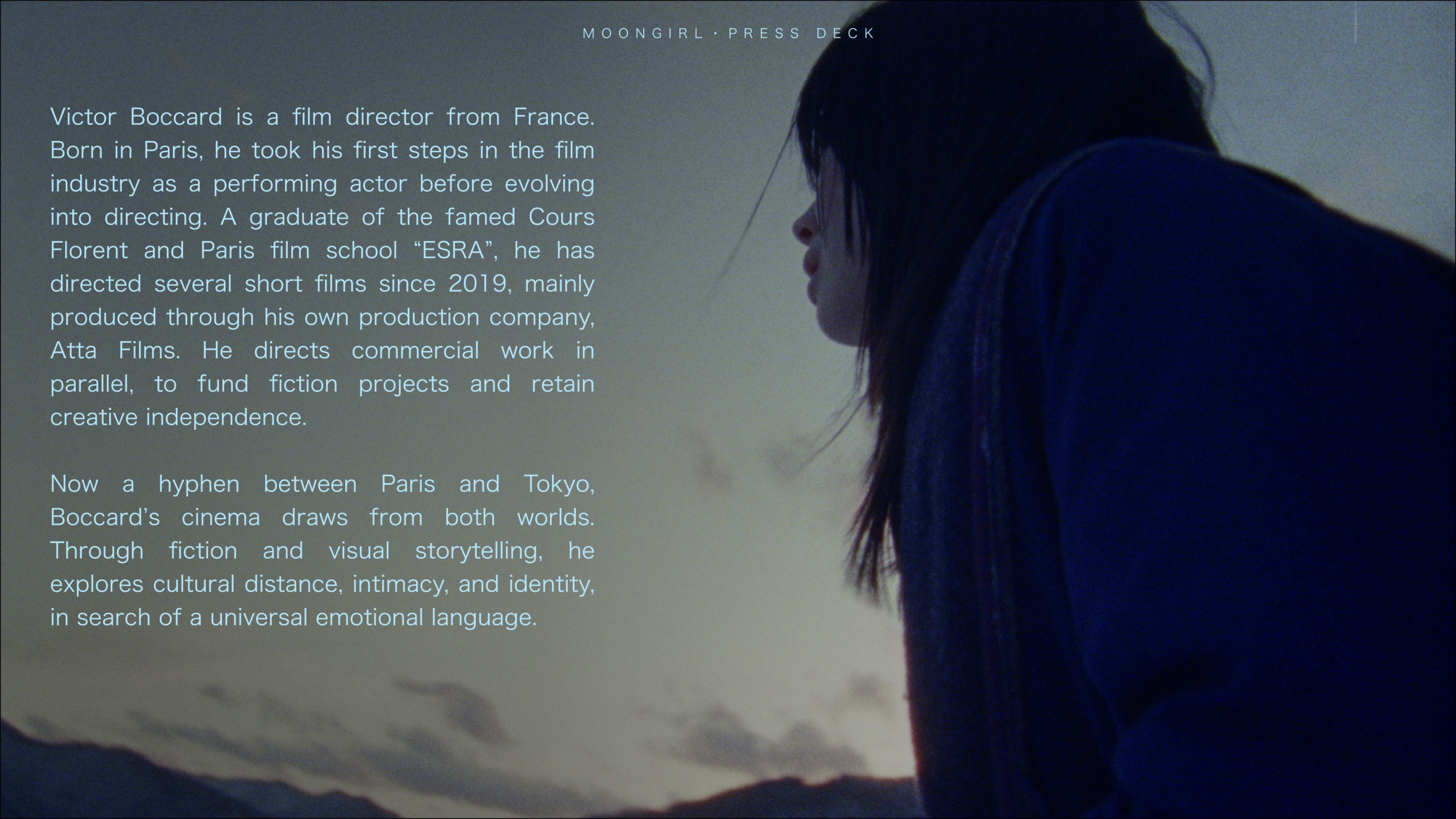
That ambiguity is what shapes MOONGIRL, formally, into a story about storytelling. The film doesn't ask whether fiction shapes reality. It assumes it does. The girl's fiction turns her character's into lives into reality, the painter spends his own life turning memory into images, into myth... into reason to keep going. We don't tell stories to survive loss—we survive loss because we tell stories.

Loss too, can take a life of its own. It can turn into obsession. Into vocation. The old man is haunted by one day that changed everything. and yet, after the girl died, he did not give up—not on life, nor on his dream of becoming a painter. He did just that. He spent his entire life painting, until both his work and his life finally reached their end. Only then is he ready to join her again.

DIRECTOR'S BIO

Victor Boccard is a film director from France. Born in Paris, he took his first steps in the film industry as a performing actor before evolving into directing. A graduate of the famed Cours Florent and Paris film school “ESRA”, he has directed several short films since 2019, mainly produced through his own production company, Atta Films. He directs commercial work in parallel, to fund fiction projects and retain creative independence.

Now a hyphen between Paris and Tokyo, Boccard’s cinema draws from both worlds. Through fiction and visual storytelling, he explores cultural distance, intimacy, and identity, in search of a universal emotional language.



M O V I E
S T I L L S







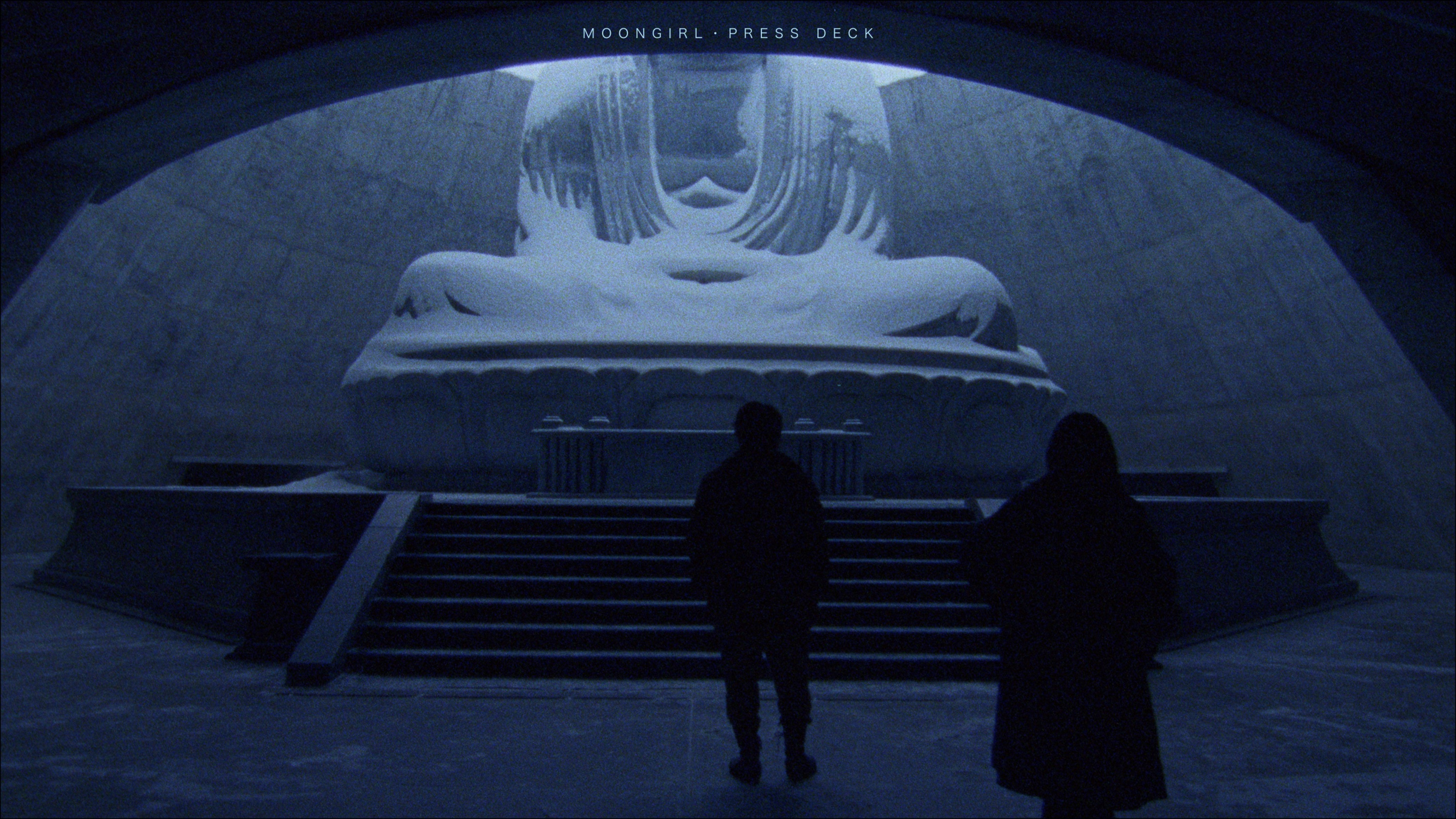




MOONGIRL · PRESS DECK







MOONGIRL · PRESS DECK





C R E W

MOONGIRL · PRESS DECK

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MOONGIRL · PRESS DECK

M O O N
G I R L
月 の 夜

A FILM BY
VICTOR BOCCARD
ヴィクター・ボカール