

INTERVIEW: LAETITIA MIKLES

In *Rien ne s'efface* (*Nothing Vanishes*), Laetitia Mikles explores the art of Kawase.

How did you become interested in Kawase's work? I first saw Naomi Kawase's work in Nyon (Switzerland) in 2000 : the Documentary International Film Festival dedicated her a retrospective. There, I discovered her work, a sensitive, enigmatic and poetic cinema. I made an interview with her but, I don't know how, an evil genius erased the tape on which I recorded the interview. So, my movie *Rien ne s'efface* (*Nothing vanishes*) was a way to repair that irony of fate by proposing to Naomi Kawase a new conversation. But this new meeting would, this time, be a documentary.

What is the reason why your film covers only Kawase's work in documentaries? Actually it does refer to three of her fictions: *Shara*, *Firefly* and *The Mourning Forest* but it is true that I have a preference for her documentaries because I think Naomi Kawase is the filmmaker of what Japanese people call the *nichijō* : she loves to celebrate the beauty of everyday life. And, at the same time, with her unique sensitiveness, she succeeds to catch very intimate and sometimes very painful moments of her personal life in a way that moves everyone.



What is the most interesting feature that you discovered in Kawase's approach to cinema? It is her freedom: in all the film in which she questions her identity, and her relation to her beloved ones (in particular to her grandmother), she does it in a very spontaneous, even harsh way, regardless to conventions. She is not afraid of exposing herself because cinema is truly a part of her intimate life.

Is there a connection between Kawase's work in documentary and her fiction films? Of course! In my documentary she explains that she doesn't like to write detailed script because she trusts more the actors improvisation. She likes the unexpected side of the shootings. She explains that if she were planning to strictly her movies ahead of time, she would get bored. She says it would be like trying to command to the wind to blow.

Natalia Ames