

A K A S H I

あかし



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Today, we live in an era overflowing with choices. Yet the more options we have, the harder it becomes to commit, haunted by the fear of making the wrong one.

- Mayumi Yoshida, Writer/Director/Actor

ACCLAIM FOR AKASHI

★★★★
THE OBSERVER

*A visually poetic and emotionally resonant masterpiece. Mayumi Yoshida proves herself
an exceptional storyteller*

MET RADIO

A pioneering effort . . . No wonder it's winning film festival awards
THE HOLLYWOOD REPORTER

WINNER OF 11 FESTIVAL AWARDS
(and counting) including

VIFF - 2025 - Audience Choice Award

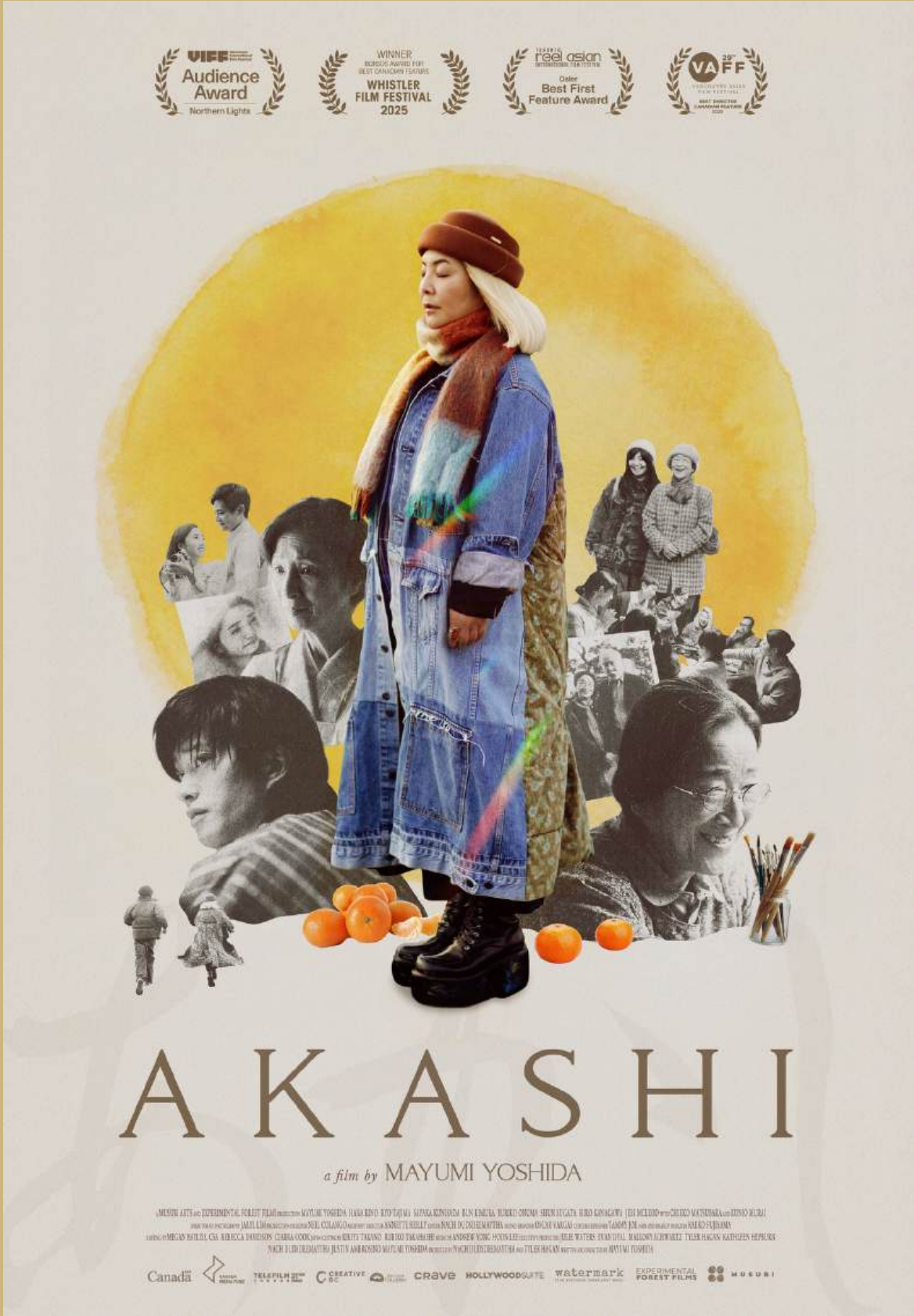
**Whistler Film Festival - 2025 - Best Canadian Feature, Best Cinematography, Best BC Director, Best
Performance, Best Female Director**

BEST SSS, Whistler Film Festival 2025

Toronto Reel Asian Film Festival - 2025 - Best First Feature

WINNER OF 5 LEO AWARDS

**Best Screenwriting, Best Cinematography, Best Production Design, Best Picture Editing,
Best Lead Performance (Mayumi Yoshida)**



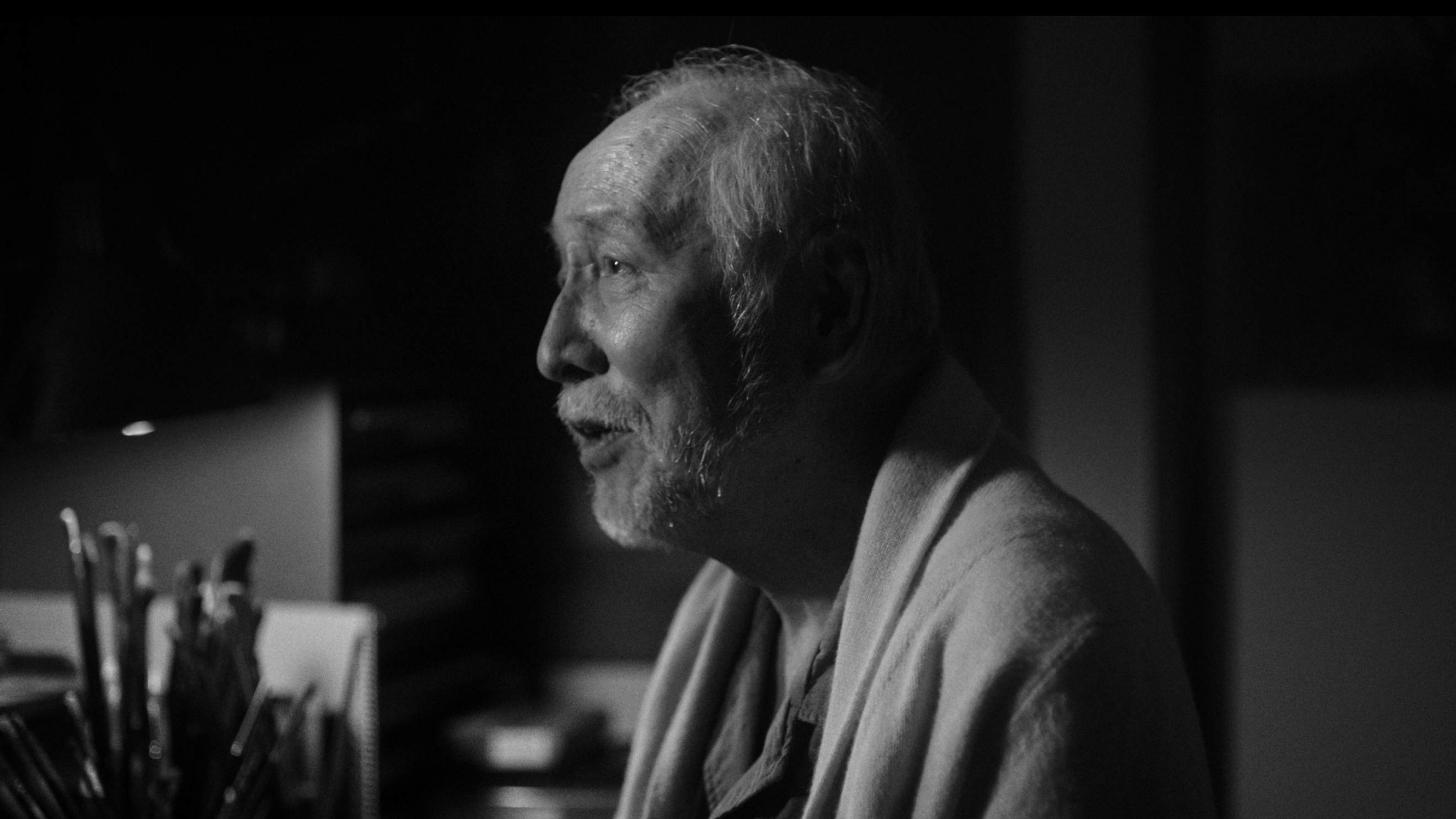


SHORT SYNOPSIS

Akashi is a multigenerational love story told across parallel timelines. Kana, a struggling artist in Vancouver, returns to Tokyo for her grandmother's funeral, feeling out of place after ten years abroad. As she reflects on a secret only she and her grandmother shared — that her grandfather had another lover — she unexpectedly reconnects with an old love, Hiro. Intercut with the past, which traces her grandfather's decades-long affair, Kana confronts hidden family truths and begins to navigate the complexities of love, sacrifice, and the choices that shape a life between desire and duty.

**Drama-Romance / Canada-Japan / Japanese, English / 100
Minutes / 2025**





VISUAL TREATMENT

From the beginning, Mayumi and I knew that the cinematography of Akashi needed to be honest, yet cinematic. After extensive conversations about tone and themes, we decided on two distinct looks for the two chronologically separate, but nostalgically intertwined storylines of the film.

Kana's grandparents' story had fairly stylised lighting with strong colour and heavier contrast, taking inspiration from Wong Kar-Wai films like *In The Mood for Love* and *Chungking Express*.

As events cause Kana's story to have more momentum, it allowed us to employ some of the cinematic language from the other timeline, which was an interesting collision of the two worlds.

- JARYL LIM, DOP





MAYUMI YOSHIDA (WRITER/DIRECTOR/ACTOR)

Born in Japan and raised across three continents, Mayumi Yoshida is a Vancouver-based director, actor, writer, and producer. Her directorial debut short film, *AKASHI*, which she wrote and starred in, won Outstanding Writer at the NBCUniversal Short Film Festival and Best Female Director at the Vancouver Short Film Festival. In 2019, she received the Newcomer Award at the Vancouver Women in Film Festival's Spotlight Awards. Her music video *Different Than Before* won a Vimeo Staff Pick, SXSW Jury Award, and was nominated for a JUNO Award. Recently, she was Associate Producer on the A24/Apple TV+ series *SUNNY*. She was also selected for JETRO x CAPE's Beyond Japan Filmmakers Directing Program, mentored by Hirokazu Koreeda. Her debut feature, *AKASHI*, is filmed in Japan and Canada.



DIRECTOR'S STATEMENT

AKASHI was born from a real-life conversation with my grandmother, one I'll never forget. Over lunch, she casually revealed a long-kept family secret: my grandfather had an affair throughout their entire marriage. I was stunned, and when I asked why she never left, she simply said, "I had no choice. My job was to protect the family's reputation and my children. What Grandpa did outside our home was none of my concern."

"I had no choice." Those words stayed with me. Today, we live in an era overflowing with choices. Yet the more options we have, the harder it becomes to commit, haunted by the fear of making the wrong one. This idea became the seed for AKASHI. Told through a coming-of-age love story, AKASHI

explores choice, identity, and the complexities of being caught between two worlds. After living abroad for ten years, Kana feels like an outsider in her own home in Japan, torn between personal dreams and family expectations — a struggle that resonates deeply with in-betweeners and third-culture kids like myself.

The journey of AKASHI began nine years ago, when it was first staged as a play (NeOn). After a chance encounter with the great Japanese composer Ryuichi Sakamoto and the legendary actress Sayuri Yoshinaga, I was inspired to write my own stories. Shortly after, AKASHI became an award-winning short film, marking the beginning of my career as a writer/director. The short traveled to film festivals

DIRECTOR'S STATEMENT (CONT'D)

around the world and even aired on airplanes. I began writing the feature version in 2018.

Making a feature film is truly a journey. I was determined to make my first feature on my own terms: shot in both Canada and Japan, with an authentic Japanese cast and a blend of Canadian and Japanese crews. These choices made the process longer and harder, but I never wavered, and I'm incredibly proud of that.

With every choice in life comes the possibility of either life-changing bliss or soul-crushing regret. But without making those choices, we never discover what life truly has to offer. Decisions are never easy, but when the credits roll on AKASHI,

Kana has transformed her fear of uncertainty into the joy of discovering the unknown. My hope is that the film will inspire audiences to do the same.



自動ドア
AUTO DOOR

深夜早朝2割増
5時まで

禁煙
No Smoking

CAST



MAYUMI YOSHIDA (KANA)

Credits: *The Man in the High Castle* (Amazon Prime), *The Terror: Infamy* (AMC), *The Good Doctor* (ABC), *Sunny* (Apple TV+), and *Grease: Rise of the Pink Ladies* (Paramount+), along with numerous independent films.



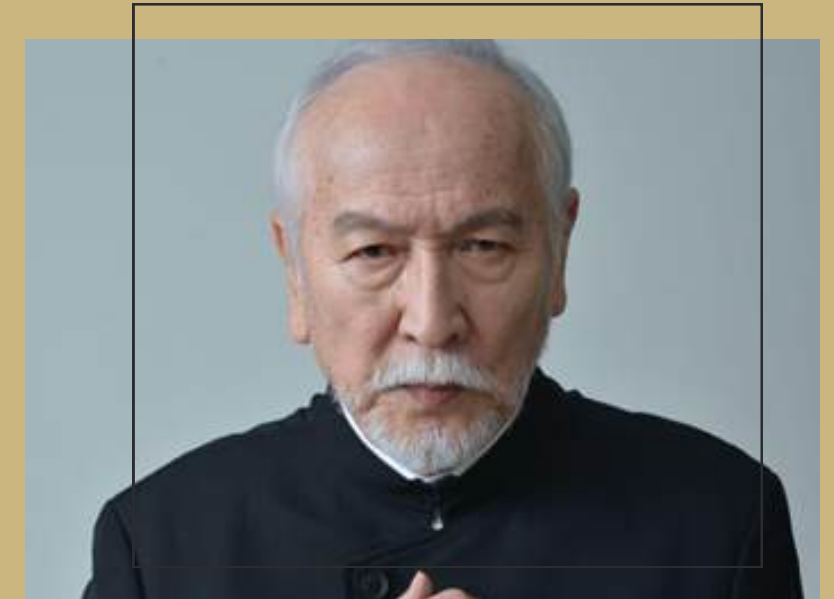
HANA KINO (GRANDMA)

Credits: Keisuke Yoshida's *My Dear Irene* (2018), Keiko Tsuruoka's *Bakanuri no Musume* (2023), *Like Father, Like Son* (2013) by Hirokazu Koreeda, *Mother* (2020, dir. Tatsushi Ōmori), *Nagisa's Island* (2022, dir. Masahiko Nagasawa), *Village* (2023, dir. Michihito Fujii), Netflix's *Parade* (2024, dir. Michihito Fujii), and the starring role in *Stubborn Nurse Hanada Miki* (2024, dir. Takumi Igarashi).



RYO TAJIMA (HIRO)

Credits: *Avalanche* (2021, Kansai TV/Fuji TV), *Informer* (2023, Kansai TV), *Omokage* (2023, NHK), *Anti-Hero* (2024, TBS), *Take Me as I Am* (2024, Nippon TV), *Baby Walküre Everyday!* (2024, TV Tokyo), and *Ignite – The Outlaw of Law* (2025, TBS), as well as the films *Shōtai* (2024, directed by Michihito Fujii) and *Yuto Tamura* (2025, directed by Hiroyuki Tsuji).



KUNIO MURAI (GRANDPA)

credits: recent screen appearances include the dramas *Asami Mitsuhiro Series*, *Nobunaga Concerto*, *Cain and Abel*, *Unnatural*, *Keiji 7-nin*, and the films *Tokyo Ghoul* and *Kasanegafuchi (Kasane)*.

THE PRODUCERS

TYLER HAGAN , Experimental Forest Films

Tyler Hagan is a Michif and Canadian filmmaker based on unceded territory of the xʷməθkʷə́yəm (Musqueam), Skwxwú7mesh (Squamish) and səlilwətał (Tsleil-Waututh) nations in Vancouver, B.C. His producing credits include the feature debut from Kathleen Hepburn NEVER STEADY, NEVER STILL (2017), THE BODY REMEMBERS WHEN THE WORLD BROKE OPEN (2019) by Elle-Máíja Tailfeathers and Kathleen Hepburn; UNTIL BRANCHES BEND (2022) by Sophie Jarvis; and SEAGRASS by Meredith Hama-Brown (2023). In 2022, Tyler was awarded the Kevin Tierney Emerging Producers Award by the Canadian Media Producers Association. THE BODY REMEMBERS WHEN THE WORLD BROKE OPEN premiered at the Berlinale 2019 and all his films have played at the Toronto International Film Festival, followed by four selections by TIFF for Canada's Top Ten. THE BODY REMEMBERS was picked up for distribution by Ava Duvernay's ARRAY, who released the film on Netflix and in Theatres in the US. The film received the prestigious Toronto Film Critics' Association Best Canadian Film Award, as well as 3 Canadian Screen Awards for Best Direction, Best Original Screenplay and Best Cinematography; and 3 Vancouver Film Critics' Circle Awards including Best Canadian Film. NEVER STEADY, NEVER STILL was nominated for 8 CSA Awards, again including Best Motion Picture, and won 3 awards from the Vancouver Film Critics' Circle, including Best Canadian and Best BC Film. UNTIL BRANCHES BEND premiered in 2022 at TIFF and took home the Best BC Film from the Vancouver International Film Festival. SEAGRASS premiered at TIFF where it was awarded the FIPRESCI Prize. MEADOWLARKS premiered in 2025 at TIFF as a Special Presentation. AKASHI (2025) is having its world premiere at VIFF. Currently, Tyler is in post-production for Justin Ducharme's inaugural feature film, SEVENTEEN (2025), and in production for Jaap Van Heudsen & Vinnie Karetak's IN ALASKA (2025).

NACH DUSDEEMAYTHA , Musubi Arts

Nach Dudsdeemaytha is a Thai-Canadian Producer, Editor based in Vancouver, BC. His credits include the documentary series VOIR (2021; dir. Tony Zhou & Taylor Ramos, EP David Fincher), Mongrels (2024; dir. Jerome Yoo), a debut feature film which won the Horizon Award at VIFF 2024 and the FIPRESCI Prize at Tallinn Black Nights 2024, and AKASHI (2025; dir. Mayumi Yoshida), set to premiere on the festival circuit in the fall of 2025.

He is the co-founder of Musubi Arts, which he leads alongside his longtime collaborator Mayumi Yoshida. Their projects have premiered at festivals including SXSW, Fantasia, and Vancouver International Film Festival. Nach is an alumnus of the NSI / EAVE ACCESS Producer Program, the Cannes ImpactLab, and the 2025 edition of the TIFF Series Accelerator. In 2025, he was named one of Playback's 10 to Watch. Nach also works as a line producer on independent feature films.

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CANOE/FILM

