

# PRESSKIT



Elinor Nechemya | [elinorhik@gmail.com](mailto:elinorhik@gmail.com) | +972-523815050 | 25/3 Harav Frenkel, Tel-Aviv 6608429, Israel

# Everlasting MOM

Independent short film by Elinor Nechemya

**14 min • Docufiction-Experimental**

Production Country | Israel

Language | Hebrew

Subtitles | English

Niche | Women

Screening format | DCP, Color

Audio format | 5.1

Ratio | 1:85:1

Shooting format | 16 mm

**Contact:** Elinor Nechemya | Grisha Films | elinorhik@gmail.com | +972-52381505

Trailer: [www.vimeo.com/154429093](http://www.vimeo.com/154429093)

Website: [www.elinorigby.com/everlasting-mom](http://www.elinorigby.com/everlasting-mom)

Instagram: [everlasting.mom.film](https://www.instagram.com/everlasting.mom.film)

Facebook: [www.facebook.com/elinor.nechemya](https://www.facebook.com/elinor.nechemya)

## Cast

**Meira Nechemya** as Herself

## Creative team

Writer, Director & Producer: **Elinor Nechemya**

Cinematographer: **Daniel Miller**

Editor: **Guy Nemesh**

Original Music: **Tal Timor**

Sound Design & mix: **Michael Goorevich**

Online: **Ori Alon**

## Main Festivals & Awards

**2017 Toronto International Film Festival**

**2018 Locarno Film Festival – Academy Screenings**

**2018 Sarajevo Film Festival**

**2018 Palm Springs International ShortFest and Film Market**

**2018 Sao Paulo International Short Film Festival**

**2018 Durban International Film Festival**

**2018 Nashville Film Festival**

**2018 Uppsala International short Film Festival**

**2018 Aesthetica Short Film Festival**

**2018 FEST — New Directors | New Films Festival**

**2018 Cinalfama Lisbon Film Awards – Best Music Award**

**2018 NYC Independent Film Festival – Best Setting Award**

**2018 VIS Vienna Shorts**

**2018 Porto Femme - Special Mention Experimental**

**2017 Tel Aviv International Student film festival (Independent film competition) - Audience Award**

Elinor Nechemya | elinorhik@gmail.com | +972-523815050 | 25/3 Harav Frenkel, Tel-Aviv 6608429, Israel

## Synopsis

A daughter's fantasy of her mother, elusively portrayed at her own magical house and garden. The mother's image and voice are deconstructed and assembled again into an intergenerational sonnet, reflecting the everlasting experience of being a woman, in a world of constant feminine evolution.

## Synopsis #2

In a series of tableaux, a regal figure gazes over her lavish estate. Amidst the elaborate flora of her garden or the pristine china in her dining room, she appears as an elegant mirage — and a symbol of timeless, enduring femininity.

## French Synopsis - Mère éternelle

Le fantasme d'une fille qui dépeint sa mère de façon indistincte dans sa maison et son jardin magiques. L'image et la voix de la mère sont déconstruites et réinventées en un poème intergénérationnel, marquant l'expérience éternelle d'être femme dans un monde féminin en constante évolution.

## Production Notes

Everlasting MOM is a self-financed short film, an independent production made by myself as a director, producer and writer along with dear colleagues of mine, my long-time cinematographer (Daniel Miller) and editor (Guy Nemesh), and finally - my dear MOM, **Meira Nechemya**.

It is in many ways a personal, home movie. It was shot in my parents' house in a Jerusalem suburb in Israel, with my mother as the only character on set. All the people in the crew had worked on this film voluntarily. We shot the film in super 16mm and developed it in London.





## From the Press - Toronto International Film Festival

### POV MAGAZINE

<http://povmagazine.com/articles/view/review-tiff-short-docs>

*"Short Cuts shimmers with life in Elinor Nechemya's poetic and beautiful Everlasting Mom / Ima Lanetzah ... Everlasting Mom is a festival highlight with its loving portrait of a mother by her daughter. The film sees Nechemya's mother Meira pose in various corners of her home in suburban Jerusalem as she proudly displays the legacy she leaves for her family. Voiceover snippets read and interpret the mother's diaries throughout these tableaux shots as Nechemya unearths secretive and unsuspected layers of this woman who lives in suburban splendour. An offbeat dance closes the film and the hypnotic, whimsical sight of Meira waving her arms to the rhythms of a song about feminine legacy is a fine image of one generation passing the torch to another."*

\*

### 2. IN THE STATES

<http://intheseats.ca/tiff-2017-review-highlights-short-cuts-programme-1/>

*"Elegance and affluence meets tales of femininity in Elinor Nechemya's Everlasting Mom. Over the course of film, the audience watches as a regal woman puts on makeup, gazes upon her scenic view, and sets the table with her best fine china. Through all of this we hear tales of women whose fears, desire for independence and choices serve as an interesting juxtaposition to the images on display. While the themes sometimes get muddled with the avant-garde structure, there is more than enough here to keep one's interest nonetheless."*



Elinor Nechemya

## Director's BIO

Elinor Nechemya was born in Jerusalem in 1984, and studied film at Tel-Aviv's Minshar School of Art. Her latest short – 'Everlasting MOM', premiered at the Toronto International Film Festival 2017. Her diploma film 'Off Season' was screened in International Film Festivals, among them Slamdance, and won several awards. Elinor is currently developing the script for her debut feature film 'Present Progressive', the project participated at the Berlinale Script Station. These days She's in editing of her next short film 'So Close' (2019). She was part of the 2019 Locarno Film Festival Filmmakers Academy.

## Director's Filmography

2017 ***Everlasting MOM*** 14 min, Israel

2013 ***Off Season*** 27 min, Israel

**Awards:** Best Student Film - Amsterdam International Film Festival; Best Short - Mykonos Biennale ; Cinematography Award - Sehsüchte Film Festival

**Festivals:** Slamdance FF; Kustendorf International Film and Music Festival; In The Palace International Short FF; Mykonos Biennale ;Sehsüchte FF; Athens International Short FF Psarokokalo; Third Eye Asian FF ; Blow-up Chicago International Arthouse FF; Phnom Penh International FF; Prvi Kadar FF; K3 Film Festival; Eastern and Central Europe FF Al Este de Lima; Amsterdam International FF; Brooklyn Underground FF; International FF Etiuda&Anima; Indie Fest USA International FF; Festival del cortometraggio 'O Curt ; Pune Short FF;

2012 ***Fat el Mead*** 15 min, Israel

2011 ***Floods*** 16 min, Israel

## Statement by the Director

First there was Mom, then me. That was the order, I'm sure of it.

I'm not quite sure about anything else. All is blurred and inconsistent. Where does she end and where do I start?

I know that in order to begin to understand her, I must travel far and reach her, I must study her character. Her figure. I must re-think her. It's important to keep this process open though, I cannot come determined. I must stay tuned to the voices emerging from the still images, to the silence erupting from her speech. To talk and to be seen both, one will always come at the expense of the other. I want all of her when she talks to me, her all when she shoots. From her images breaks through a voice I've never heard before. It's MOM as anyone never saw her anywhere else. She merely needs words. Bursting out of her are power, passion, tease, intensity; it's fear, or the mesmerizing lack of fear. It's pride, flirt, authority. She's alive.

I give my mother a stage, a voice. Sure, We're both on the stage. It's mine as well. She makes it possible for me as much as I'm doing it for her. Who gets more of it? You cannot tell, It's an irrelevant question between parents and children. I push the line a bit further. The cinematic image leans on your ability to reflect your feelings from the object as an observation. My mother transforms to a window, a balcony, an observation on my deepest emotions towards her, towards significant woman that had crossed my life - as my Grandmother - and towards silenced issues in feminist discourse. My mother is a conflict, an oxymoron. The film wishes to reflect that complexity.

Today I read the narrative again, I read between the lines, completing the missing gaps. I see a woman who fought small battles, maybe not in a conventional-traditional way, but in a more radical manner. I always have the urge to explain to myself the choices she has made, to find reason for that and to understand her as her daughter and as a writer. The accelerated feminist revolution and the fast changes in women's positions have created an Intergenerational rift, and I can no longer identify with my mother's motivation. I don't wish to judge her, nor any other women for choices they have made in a disadvantaged position, but I do find a point in investigating the act of choice, of control and of introspection.

## Cinematographer **Daniel Miller**



Daniel graduated from the Sam Spiegel film school in 2012, at which time he was awarded best cinematographer of his class.

The short films he shot participated in many international festivals and competitions, such as Cannes, Berlinale, San Sebastian, The Ofir Awards (Israeli Academy), the American Oscars and many more.

Since his studies he has been shooting feature films, documentaries and TV series in Israel, Europe and Africa. His first feature film Run, a French- Ivorian co-production, was part of the 2014 Cannes film festival's official selection, and gained him a nomination for the AMAA for best cinematography. Daniel won Israeli Academy Award for best Cinematography in 2018.

## Editor **Guy Nemesh**



Guy Nemesh is a director and editor living in Tel-Aviv. In 2017 he edited 'FOXTROT', Shmuel Maoz's second feature film (Venice Silver Lion Award), 'Everlasting MOM' and 'Dead Woman Walking', by Hagar Ben-Asher. In 2014 He graduated film studies with honors. "The Way Things Are", his diploma film, was screened in film festivals around the world and won awards. Guy won Israeli Academy Award for best editing in 2017.





Elinor Nechemya | [elinorhik@gmail.com](mailto:elinorhik@gmail.com) | +972-523815050 | 25/3 Harav Frenkel, Tel-Aviv 6608429, Israel