



מוצא אל הים

Motza el hayam

Low Tide

Daniel Mann

Producer Itai Tamir, Ilann Girard. **Production companies** Laila Films (Tel Aviv, Israel), Arsam International (Paris, France).

Written and directed by Daniel Mann. **Director of photography** Ziv Berkovitch. **Editor** Or Ben David. **Music** Or Ben David. **Sound design** Michael Goorevitch. **Sound** Michael Goorevitch. **Production design** Shasha Dotan.

With Gal Hoyberger (Yoel), Susanne Gschwendtner (Suzan), Amnon Wolf (Dotor), Eran Ivanir (Amos), Oleg Levin (Slava), Amit Berlowitz (Sigal).

Colour. 74 min. Hebrew, English.

Premiere February 11, 2017, Berlinale Forum

The fact that Yoel Kanovich didn't report for the army reserve training he was summoned to is by no means his only problem. His marriage to Sigal is on the rocks, his father recently died of a heart attack, and on top of that he's lost his job as a history teacher. His nerves apparently got the better of him during a lesson on the Balfour Declaration, of all things. Of all the many declarations made over the years, this promise of a homeland for the Jewish people in Palestine was his father's favourite. But with everything we learn here about the country and the city of Tel Aviv, we could equally speculate that this same declaration is responsible for the state of routine emergency depicted so aptly in *Motza el hayam*. Using scraps of news reports on the soundtrack, TV images and visions of destruction, the film repeatedly brings together the omnipresent violence in this society and the mess that makes up Yoel's private life. How he turns his back on all this and the surprising encounters he has while looking for a way out lead to some bizarre situations. The film sets a tone in which the absurd is very much at home.

Anna Hoffmann

The deepening militarisation of civil society

Motza el hayam begins where everyday routine ends. When mundane life is suddenly paused and the ties that bind us to a specific place are severed, we can imagine all the scenarios that had never happened. We are able to observe them from afar and assess their consequences. Yoel, the protagonist of *Motza el hayam*, chooses to escape his habits, leaving behind a broken relationship, a mediocre job and superficial friendships, to tear himself from the fabric of society. With nothing to lose, he seeks a new path from which he can start again.

Motza el hayam weaves together the two most fundamental contracts that together make everyday life in Israel seem normal: the obligation to a marriage and the obligation to the state. The two are mutually binding; they sustain and stabilise each other, allowing the continuation of a too-comfortable routine. Side by side, the two contracts also mask the deepening militarisation of civil life, prolonging the mechanisms of denial and eclipsing the possibility of seeing a different future and another way.

Motza el hayam tells of a man who chooses to step outside of the contractual agreements that bind him to his nation and to his home. For the first time in his life, he questions what until then seemed unquestionable and defects from military service. Only then can he also see his most familiar surroundings in a new colour and slowly pave a new path. It is also then that he can recognise the violence that floods his everyday life, and indeed, the violence that regularly leaks into our screens and frames.

Daniel Mann



Daniel Mann was born in New Haven, USA, in 1983. He studied Film at Tel Aviv University from 2005 to 2012. He developed the screenplay for *Motza el hayam* at the Binger Filmlab in Amsterdam. He is currently pursuing his PhD in Media and Communications at Goldsmiths College in London.

Films

2009: *Complex* (10 min.). 2012: *Future Diaries* (50 min.). 2014: *Birdman* (80 min.). 2017: *Motza el hayam / Low Tide*.