



# PRESS KIT

## SAME RIVER TWICE

A film by Effi Weiss et Amir Borenstein | 110' | 16/9 | Coul | 2013 | VoHe / Sub Fr-En

**Production :**

CVB - Centre Vidéo de Bruxelles

**Co-production :**

CBA - Centre de l'Audiovisuel à Bruxelles

With the support : Centre du cinéma et de l'audiovisuel de la Fédération Wallonie-Bruxelles, de la Région de Bruxelles-Capitale et de VOO (TV-NET-TEL).

**Web Site :**

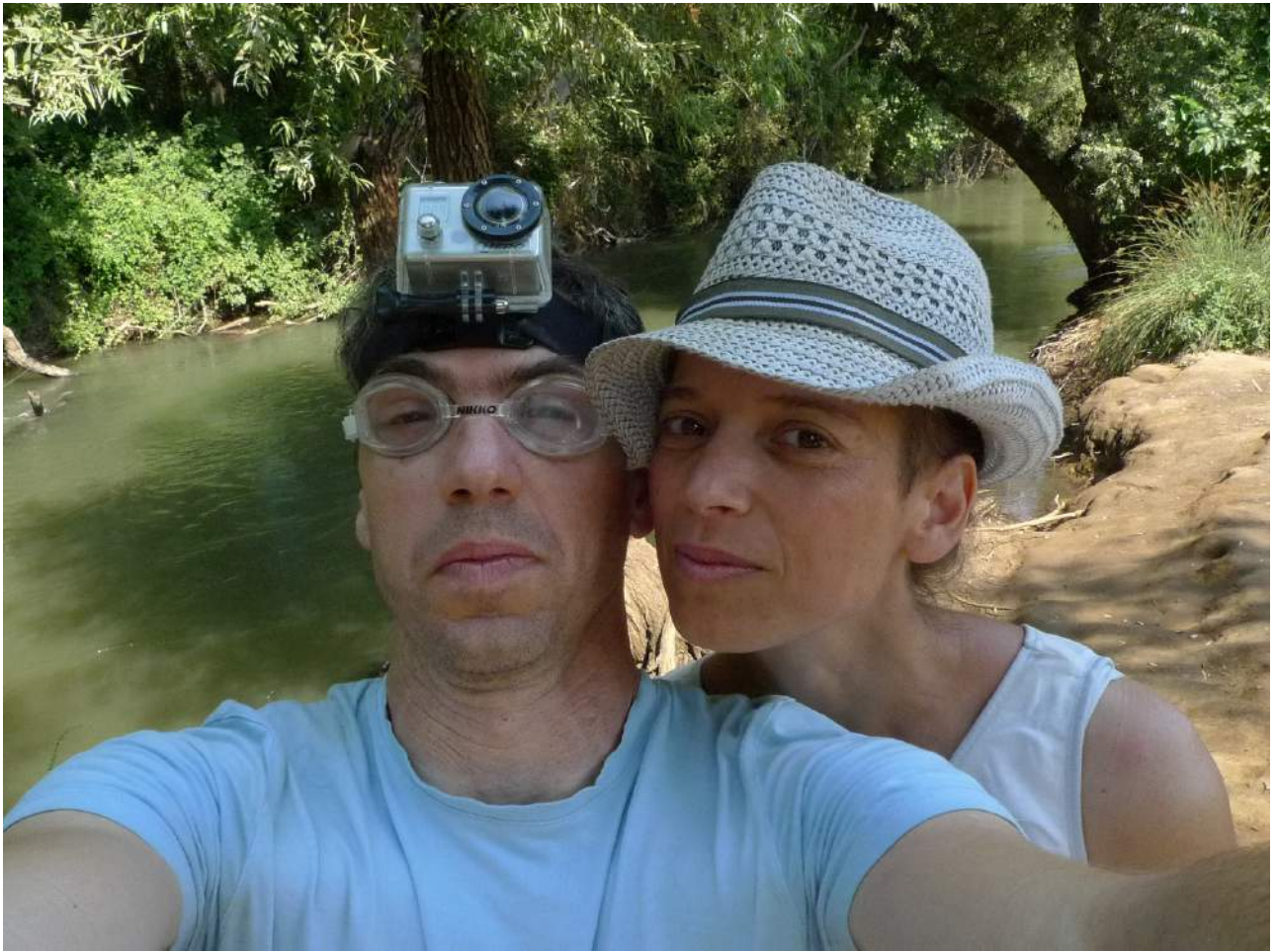
[www.deuxfoislememefleuve.net/](http://www.deuxfoislememefleuve.net/)

**Contact :**

Philippe Cotte - +32 2 221 10 67

[philippe.cotte@cvb-videp.be](mailto:philippe.cotte@cvb-videp.be)

[www.cvb-videp.be/](http://www.cvb-videp.be/)



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## SCREENINGS

10/02/2013 : Cinéma Galeries - Brussels - Belgium  
30/05/2013 : Akademy of Film & Multimedia Marubi -Tirana -Albania  
02/06/2012 : UPJB – Union des Progressistes Juifs de Belgique- Brussels - Belgium  
05/08/2013 : FilmPodium - Centre Pasquart - Biel/ Bienne - Switzerland  
03/10/2013 : Cinema Nova – Brussels - Belgium  
18/10/2013 : Haïfa's Cinematheque - Haïfa - Israël  
18, 20, 22/12/2013 Tel Aviv's cinematheque Tel Aviv \_ Israel  
22/01/2014 : BRASS – Brussels - Belgium  
27/01/2014 : Cinéma Aventure – Brussels - Belgium  
31/01/2014 : CCLJ – Centre Communautaire Laïc Juif – Brussels - Belgium

## FESTIVALS

2013 The Jerusalem International Film Festival - Compétition - Israel  
2013 17th Jihlava International Documentary Film Festival - Jihlava - Czech Republic  
2013 Filmer à tout prix - Brussels – Belgium – **Prix des auteurs de la SCAM**  
2013 Traces de Vie - Clermont-Ferrand - France  
2014 Itinérances – Alès - France  
2014 Bandes à part – Bobigny - France  
2014 IndieLisboa – Lisbonne – Portugal – **Honorary mention**  
2014 Jewisk Motifs International Film Festival – Varsovie - Pologne  
2014 Panoramic – Bretagne - France  
2014 Milano Film Festival - Milan – Italie  
2014 Festival Science et Cinéma A nous de voir – Oullins - France  
2014 Festival de Cinéma de la Ville - Québec – Canada  
2013 Festival International Jean Rouch - Paris - France  
2014 Festival RISC – Rencontres Internationales Sciences et Cinéma - Marseille – France  
2015 Festival de cinéma - Valenciennes - France





## PLOT

In 1869, John McGregor, a Scottish explorer, arrives in Palestine to explore the Jordan River. In the summer of 2011, Effi and Amir, Israelis who have been living in Europe for the past decade, set out to retrace McGregor's steps, from the river source to the Sea of Galilee.

Against the backdrop of a mythical landscape overflowing with Israeli vacationers, they take us along on a journey down the river's path. At the same time local and foreign, they gradually transform from traveler-explorers to 'explored travelers' - as the people they meet along the way unabashedly confront them about their relationship with the land they had left.

The flow of encounters, invaded landscapes and spontaneous dialogues behind the camera raise questions of kinship and ownership, proximity and distance, and expose the biographical and ideological filters that condition our connection to a place.



# TECHNICAL SHEET

110 min | 16/9 | COUL | 2013 | VO HE - EN / SubT FR - EN

**Directors :** Effi Weiss & Amir Borenstein

**Dop:** Effi Weiss & Amir Borenstein

**Editing:** Effi Weiss & Amir Borenstein

**Sound :** Effi Weiss & Amir Borenstein

**Additional sound/sound editing/mix :** Maxime Coton

**Executive producer :** Cyril Bibas – CVB

**Production:** Centre Vidéo de Bruxelles – CVB - Michel Steyaert

**Coproduction:** CBA - Centre de l'Audiovisuel à Bruxelles - Kathleen de Bethune

With the support : Centre du Cinéma et de l'audiovisuel de la Fédération Wallonie-Bruxelles et VOO (TV-NET-TEL).



## DIRECTORS' BIOGRAPHY

Effi Weiss (born in Israel, 1971) and Amir Borenstein (born in Israel, 1969) are an artist duo who works together since 1999. Visual artist, their work shifts between different disciplines such as video, performance and participatory projects which they show in museums, contemporary art centers and festivals. Apart from their own artistic projects, they collaborate with other artists as editors, cameramen and effects designers. They facilitate video workshops worldwide, destined to diverse audiences.

## DIRECTORS' FILMOGRAPHY

- ▶ **Same river twice** / 2013 / 110'
- ▶ **Jessy Cooks** – web doc /2011/ 175' / [www.jessycooks.org](http://www.jessycooks.org)
- ▶ **Epiphany on vacation** / 2010/ 24'25
- ▶ **Histoires d'attentes** (director : Amir Borenstein) / 2010/ 37'
- ▶ **APIness is...** / 2008/ 17'03
- ▶ **Color** / 2006 / 2'22
- ▶ **Miracle within a miracle** / 14'26
- ▶ **Near East** / 2004 A picture disc (VinylVideo™) 9 pistes, total: 16'00.
- ▶ **Topsoil** /2003/08'10
- ▶ **Vil Nor** / 2003/ 27'15
- ▶ **The Boat People** / 2002/ 06'30
- ▶ **Dancing with Wolves** / 2001/ 01'00
- ▶ **All My Sons** / 2001/ 22'00
- ▶ **More Lost than Gained** / 2000/ 10'30
- ▶ **Check It** /2000 / 03'45
- ▶ **Artattack-** An independent TV programme (16 X 30 minutes)





## DIRECTORS' STATEMENT

*Same River Twice* is, first of all, a film about Israel and about Israelis. And, more precisely, about how the latter relate to the first - how they see this piece of land, what they do with it. Not during wartime - through illegal settlements and occupation - but during summertime, when on vacation.

This film is not interested in facts, in historical truths and precise details. In fact, it is full of mistakes and inaccuracies, because it is interested in how things are told and perceived - as this is what ultimately shapes our identity and the reality we live in.

It's a lot about what is said, but also about what's left out, not mentioned, not shown. For some, it might be surprising that the words "conflict" and "Palestinian" are never uttered - but isn't denial the heart of the matter? We preferred to seemingly 'go along with the stream', with all the 'unspoken' that accompanies it like an undercurrent, lurking, with the absent-present quality of a phantom that emerges through hints in people's speech, through traces in the landscape.

Our presence in the film, the fact that we are actually in it, is first of all our way to say that we are part of the story and not external observers, despite the importance of our acquired distance. In our encounters with our compatriots, where we play the role of the insider-outsider, the lost son or the traitor, we tried to provide enough space and reflective surface to allow for a sincere conversation about identity, belonging, collective destiny, and memory. The reference to John McGregor, which appears occasionally in our more intimate moments and in our casual dialogues behind the camera, as well as our interference with the image of the landscape, bring in thoughts and questions about nativeness and foreignness, about the way a place is appropriated, how it becomes "known", and to whom it belongs.

Yet beyond its specificity to the 'Israeli case', *Same River Twice* touches on subjects that are shared worldwide and are relevant to any immigrant situation, or to whoever is uncomfortable in or questions their own identity group - national or otherwise.

## **Why this film**

Since we left our homeland in 2002, we've been preoccupied with the question of our relation to the Land of Israel on both a personal and national level. Along with the physical distance, we've also gained an emotional and reflective one - which allows us to perceive this land as a symbolic place, not necessarily real - as it has been in the minds of the Jewish Diaspora for 2000 years.

The tension between the 'unreal' status of the Land of Israel, and the brave and somewhat absurd attempt to concretize it, is a recurrent theme in our artistic work of the last ten years.

Out of the preoccupation with the Land of Israel, specifically as it were before the Jewish State (known then as 'Palestine'), grew our interest in the 19th century literature of travelers to the Holy Land. We were especially taken by the diary of a Scottish adventurer, John McGregor, who set out in his canoe to explore the Jordan River, from the river source to the Sea of Galilee.

On our first scouting trip in the footsteps of McGregor, in the summer 2009, we were overwhelmed by the scale of the tourism industry and by the way that so many ingredients of the Israeli identity were manifested in this vacation setting. Bit by bit we understood that this is the filter, or rather the mediator, through which we would like to make our journey and our film. In the same way that the 'tourism' practiced by McGregor and his contemporaries reflected their beliefs and their set of values, so does present-day tourism tell about the society where it is practiced, about the ideologies and perceptions that constitute it.

The strategy we chose, that of an explorative journey, is not only a reference to 19th century travel literature but also to the Zionist incarnation of the journey throughout the land as an ideological act of appropriation and self-transformation. This model of 'domestic tourism' on which we grew up, of "knowing the land through the feet", had as its goal the transformation of the foreign into the local: to become the owner of the land by means of familiarity and intimate encounter with the landscape, and to rid oneself of the undesirable attributes of the 'Diaspora Jew' in order to become a 'New Jew' (strong, brave, a survivor) through the physical-mythical contact with the land.

The journey, both as a cinematic genre and an educational-ideological apparatus, introduces an element of risk, a fragility we preserved throughout the film-making process: placing ourselves in the role of the traveler, we left open the possibility of changing our own position. Are we strangers enough to be transformed by the journey?

Effi Weiss & Amir Borenstein





## ABOUT THE PRODUCTION CIE

The Centre Vidéo de Bruxelles sees itself as an Image-focused enterprise the general layout of which has a clearly visible structure built around five major axes: **the art house documentary** tackling social, political and art issues and constantly searching for new forms; **working together with associations** – in close collaboration to achieve a shared goal; **video workshops** – real hubs for creation and reflection, open to a wide audience; **a carefully selected catalogue** – focus on coherence and vision; and **continuous reflection** on the power of the image as truth.

Diverse approaches and individuality of content, where various genres, techniques and personal visions rub shoulders; hybridisation, the linking of an artistic approach with a more social one focusing on issues in society, attention given to individuals who are not experts, politicians, or leaders, but ordinary citizens... are all recurrent themes in our approach.

### PRODUCTION CIE'S FILMOGRAPHY

**Rooms without a view** - Emmanuel Marre (70'/2013) | **Greetings from the colony** - Nathalie Borgers (74'/2011) | **Ateliers Urbains #1 Flagey / #2 Le grand Nord** - atelier vidéo (2010 - 2011) | **The ordinary gesture** Maxime Coton (64'/2010) | **Dem dikk (return ticket)** - Karine Birgé (54'/2010) | **The father's boat** - Clémence Hébert (75'/2009) | **Extérieur Rue** - Anne Closset et Carmen Blanco Principal (40'/2008) | **Self-portraits of the Other From Belgium to Palestine** - Gérard Preszow (48'/2008) | **Los Nietos** - Marie-Paule Jeunehomme (59'/2008) | **Trilogie tropicale : La Belgique vue des Tropiques, Ça déménage sous les ► Tropiques, Voyage aux Tropiques** ateliers vidéos (2006-2008) | **D'une place à l'autre** – atelier vidéo (24'/2005) | **L'argent des pauvres** - Charlotte Randour (24'/2005) | **La Cité dans tous ses Etats** - Jacques Borzykowski et Vincent Cartuyvels (30'/2004) | **Might is right** - Patric Jean (85'/2003) | **Chaînes de garde** - Nicolas Torres Correia (25'/2002) | **Kids from the coal – a letter to Henri Storck** de Patric Jean (54'/1999) | **Y'a pas honte** de Jacques Borzykowski et Monique Meyfroet (70'/1998)



## CONTACT

**CVB - CENTRE VIDEO DE BRUXELLES**

111 RUE DE LA POSTE  
B-1030 BRUXELLES  
+32 (0)2 221 10 50

[WWW.CVB-VIDEP.BE](http://WWW.CVB-VIDEP.BE)

Philippe Cotte – [philippe.cotte@cvb-videp.be](mailto:philippe.cotte@cvb-videp.be) - +32 (0)2 221 10 67

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