



A Naomi Noir Short Film

MOTHER'S CHILD



Mother's Child is part of the official selection of the *Berlinale Shorts* at the 75th Berlin International Film Festival.



MOTHER'S CHILD

Nominated For

Shalky Scenario Prize at Nederlands Film Festival

Winner Of

HKU Award

Mother's Child is part of the SEE NL distribution program

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NL

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Film Festival Screenings To Date

September 2024 Nederlands Film Festival
September 2024 Blikvangers Nederlands Film Festival
September 2024 Betweter Festival Utrecht

Upcoming Film Festival Screenings Confirmed

February 2025 Berlinale Shorts Competition
March 2025 Kaboom Animation Festival



MOTHER'S CHILD

Animation Short film

Genre Magical realism, drama

Duration 09:02 Minutes

Ratio 1:85:1

Sound Stereo or Dolby Surround 5.1

Language English

Release 21st of September 2024, Nederlands Film Festival

Country The Netherlands



SPECIFICATIONS

MOTHER'S CHILD

Techniques Used

2D animation

in combination with

3D animation



and analogue watercolour painting

SPECIFICATIONS

MOTHER'S
CHILD

Cast

Mary

Maya Devincenzi Dil

Murphy

Grace Kimasi

Nancy

Phaedra Fidessa

Telephone lady

Phaedra Fidessa

Jeffrey JR.

James Alexander Hyslop

Bartender Fred

Eoghan Ruddy

Sleep-Is-4-The-Meek-Mark

Kris McDonald

“Mother”

Maya Devincenzi Dil

Written, 2D Animated and Directed by Naomi Noir

Executive Production

Naomi Noir

Production Manager

Sanne Versteeg

Second Screenwriter

Maya Devincenzi Dil

2D Animation

Naomi Noir

2D Background Artist

Lenke Duyvendak

3D Animation

Lara Adriolo

Max Gierkink

Naomi Noir

Head of Color

Lenke Duyvendak

Color Artist

Elisa Draeger

Lilien Galgóczi

Naomi Noir

Editor

Maryam de Vries

Sound Design

Sietske Brockhoff

Music Composer

Kris McDonald

Graphic Design

Beni Muteba Beya

Assistant Director Voice-Actors

Puck Vriens

Composite, VFX

Naomi Noir

General Advisor

Cyrille Bloemers

Choir Director

Kris McDonald

Choir Vocalist

Merel Onrust

Eoghan Ruddy

Kris McDonald

Lyrics 'B-chez lie in the dirt'

Naomi Noir

Song 'Devotion' by Salutingrome

Zamity Mitelembe, Victor Keyser, Max van Westerop, Tijmen Aalberts

Production Assistant

Georgia Sträter

P.A. On Set

Barbara Dijks

Foley Artist

Sietske Brockhoff

Foley Mixer

Loran Keuning

Foley & SFX Editor

Sietske Brockhoff

Foley & Sound Mixing Studio

Aga Aga

Recording Studio Voice-Actors

Soundgram Studio

Voice-Actors Recorded by

Johan van der Voet

Script Editor

Maya Devincenzi Dil

Dominika Mikołajczyk

Script Advisor

Wiam Al-Zabari

Lenke Duyvendak

Desirée Brands

Post Production Specialist

Shenubian Boasman

Press

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Writer, Director, Animator

Naomi Noir

Naomi Noir is a Dutch writer, director, and animator. Her often absurdist works mesh witty linguistics with raw linework to give a surrealist snapshot of the inner worlds of her unique characters. Her art imitates life. Her films draw inspiration from pub tales, reality television, and the painful topics most of us avoid.

Noir's latest award-winning work, 'Mother's Child' (2024), lays bare the everyday intricacies of having an adult child with special needs.



Maya Devincenzi Dil

Screenswriter

"Mary"

Maya Devincenzi Dil is an actress and copywriter from London with a background in Cultural Analysis. Her natural curiosity is reflected in her experience as a podcast host and journalist, where she led conversations in the realm of sex, relationships and mental health.



Grace Kimasi

"Murphy"

Grace Kimasi is a versatile Dutch performer who shines equally brightly in the recording booth, on set, and on stage. An autodidact, she learnt to act in secret before moving on to take classes at the Toneelschool Rotterdam and RJBSTUDIO. Since then she has featured in multiple theatre shows and movies. She has recently begun voice acting for animated films as well.



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Kris McDonald

Music Composer

“Sleep-Is-4-The-Meek-Mark”

Kris McDonald, a Dutch-English composer and sound designer based in Amsterdam, takes an innovative approach to electronic music. Seamlessly blending synthesis with samples and toying with ambiance, space, and harmonies, Kris specialises in creating immersive experiences for live performances, games, video art, and interactive installations.



Lenke Duyvendak

Head of Colour

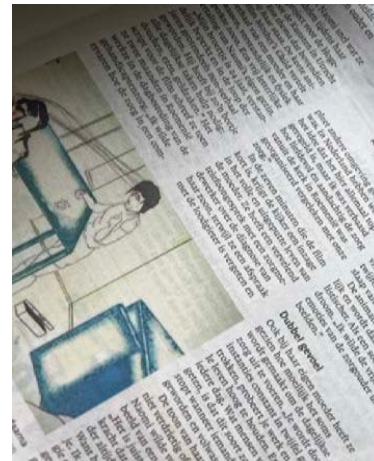
2D Background Artist

Lenke Duyvendak is a Dutch animator and puppeteer specialising in live animated performances and films where she combines analogue techniques with puppetry. Her award-winning work explores socio-cultural themes through richly textured, magical visuals. Lenke currently works as a puppeteer at the Diatheater collective, breathing life into her characters for international audiences.

MOTHER'S CHILD

Press

Noord-Hollands Dagblad
Dutch Newspaper
19th of October 2024



Korte animatiefilm

+ Animator Naomi (25) eert met Mother's Child onzichtbare levens van mantelzorgers: 'Leven gooit soms shit op je'

Daan Keijzer



19-10-24, 13:00



Van dichtbij maakt de Oostzaanse animator mee hoe eenzaam en onbegrepen het bestaan van mantelzorgers vaak is. © Foto Marcel Molle

OOSTZAAN Lang leefde Naomi Voet (25) een 'grottenbestaan' om haar animatiefilm Mother's Child te voltooien. Een korte film over het leven - vaak alleen zichtbaar binnen vier muren - van mantelzorgers. Zeven minuten met 24 tekeningen per seconde: „Eindeloos werk, maar dan dacht ik weer aan de zorg van mijn moeder aan mijn broertje, en dan stopte ik met klagen.”

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Frequently Asked Questions

How long did it take to make the film?

We officially started pre-production October 2023 and production started in January. By September 2024 we had fully finished. The animation process was quite a fun marathon, as we didn't have a big team of animators. We started the 2D linework and the 3D fever dream scenes in the last weeks of January 2024 and wrapped this up around June 2024. After that we mostly focused on colouring, finishing the music and the sound design.

The film uses quite some different techniques and animation styles. How did you choose when to use which technique or style?

Just like Mary's life, Naomi wanted the film to look and feel full-on, chaotic, and at times, overwhelming. At the same time, we wanted to keep a certain lightness to it, and maintain the wittiness in the dialogue. The last thing we wanted was to make Mary look like a victim. Yes, she has her struggles, but she's not a victim.

The use of the 2D frame by frame animation and delicate linework visually showcases the heartfelt bond between mother and son, when Mary's lashes lengthen cartoonishly, or when a kiss sticks to Murphy's face a tad too long. In contrast, Lara's 3D animated models (the 'carpe diem' mug in the kitchen scene, or the slot machine in the pub) have this uncanny 'Playstation 2 feeling' to them, which injects the heaviest scenes with unexpected humour. In that way, the film also plays with the duality between lightness and heaviness that one can experience when caring for an adult child with special needs.

When you are the sole carer of your child these ups and downs are intensified. Mary's unconditional love for Murphy keeps her going, making all her efforts worthwhile, yet she constantly battles exhaustion. The fever dream world that she slips away into when she visits the pub is fully 3D animated, marking a shift from the film's hand drawn 2D backgrounds prior to this moment. We created this surrealist visualisation of Mary's mental state to represent how worn out and highly strung she feels, with the added discomfort of being away from her house. Most of her time is spent at home, caring for Murphy, so she feels inextricably bound to it. Murphy, their home, it's her world. We wanted Mary's inner world to visually fall apart, and the fever dream is the manifestation of this. The audience gets to witness this intimate moment of Mary talking to her mother, outside of her home, and baring her true feelings.

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Frequently Asked Questions

How did the process of making the score come about?

It was a very interesting, intense process. When we reached out to Kris to compose the score we brought him a collection of 1940s cartoon theme songs as inspiration. We wanted the soundtrack to be heartfelt, melancholic, yet not entirely desolate. The music had to capture the heaviness accompanying the hordes of red tape Mary constantly struggles with, but also the unexpected quirks of her life. 1940s animation theme songs are also heavily dependent on vocal harmonies, which add this very human and intimate feeling, since it's the instrument almost solely used in these scores. Together with a choir of Merel, Eoghan and Kris himself, Kris made a modern score with a very traditional feeling, and this blend between new and old is also reflected in the graphic design, which is also heavily influenced by 1940s cartoons.

Kris is a master at bridging the gap between different genres, and his approach to music is playful and endlessly experimental. Kris worked closely together with Sietske to perfectly match her sound to design to his compositions.

How did Lenke create these vibrant textures for the backgrounds? Were they painted by hand?

In order to create an authentic, intimate look Lenke often uses analogue techniques, such as watercolour paintings, in her work. She scans paintings or textures she finds, closing the gap between the digital world and the physical world, creating vibrant and richly layered works.

MOTHER'S CHILD

Frequently Asked Questions

Naomi, you have dedicated the film to your mother, is the film a biography in a way?

Mother's Child is a fictional film that draws from my experiences growing up with my brother with special needs, who, like Murphy, needs around the clock care. Just like Mary, my mother's work never stops. So yes, the subject hits close to home. To create a separation between my own experiences and the story of *Mother's Child* I chose a different setting than the one I grew up in. The film follows the life of a mother and her adult child in England, while I grew up in The Netherlands. This geographical separation really helped me to build the story, focus on the character and to also be able to see how the audience might see it from time to time. When making a film there is this delicate balance to maintain, of when to hold the audience's hand and show them what you want them to see, and when to let them find things out for themselves.

If the film would have been in Dutch, I don't think I would have been able to establish as stable a foundation for Mary's world. Incorporating an experimental fever dream into a very realistic story was difficult, and needed a solid base. I felt very free writing in English because of the distance this created between me and the subject, and the space it gave me to reflect on what I wanted to say with *Mother's Child*.

Naomi, why did you want to make this film?

It was more than want. I felt an urgent need to make the film. I felt this urgency, to share the world I grew up with, the world usually only seen within the privacy of the four walls of a home. I grew up with my mother constantly having to call various institutions in order to protect my brother's rights or simply to explain, over and over again, his condition. Healthcare and government institutions constantly ask the same things and question everything you say. It's dehumanizing, having to dredge up the difficulties of your daily life and pour your heart out in the face of endless documents and telephone calls. The most obtuse questions are asked. There are so many misconceptions from outsiders, as well as friends. *Mother's Child* speaks to that.

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3D Animation: Lara Adriolo - @lario.lario.lario
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Color Artist (Art Team): Lilien Galgóczi - @glgili
Assistant Director, Casting: Puck Vriens - @puckvriens
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With music from the band: Salutingrome - @salutingrome
Choir: Merel Onrust - @merelonrust_
Choir: Eoghan Ruddy - @eoghanruddy
Choir: Kris McDonald - @krisjmcd

"Mary" - Maya Devincenzi Dil - @mayadevincenzi
"Murphy" - Grace Kimasi - @family.ode
"Nancy" - Phaedra Fidessa - @phaedrafidessa
"Jeffrey JR." - James Alexander Hyslop - @94.jms
"Sleep-Is-4-The-Meek-Mark" - Kris McDonald - @krisjmcd
"Bartender Fred" - Eoghan Ruddy - @eoghanruddy