

Naomi's Questions

A film by Gérard and Keren Allon - Directed by Gérard Allon

Starring
Naomi Tamar Anaël Allon



Naomi, who lives with Williams syndrome,
claims her right to love, work, and build a home of her own



NAOMI'S QUESTIONS

Logline

Naomi, who lives with Williams syndrome, claims her right to love, work, and build a home of her own.

Quick facts

- **Documentary** · 66 min · Israel/France · 2025
- **Languages:** Hebrew & French · **Subtitles:** English
- **Premiere:** Haifa International Film Festival 2025 (Competition)
- **Exhibition:** DCP (2K/4K), ProRes 422 HQ, 5.1 & 2.0
- **Accessibility:** English CC available; audio description on request
- **Screeners:** Passworded Vimeo link via 7th Art Releasing

Short synopsis (≈105 words)

Naomi's Questions follows Naomi Allon, 34, who lives with Williams syndrome, as she builds an independent adult life after leaving home at 21. Filmed by her father over more than three decades—mostly in their home in Old Jaffa—the film weaves family archives, present-day scenes, and carefully staged images into a father–daughter dialogue about care, freedom, love, and home. Intimate and visually poetic, it asks how we look at difference and vulnerability. Inspired by the Kabbalistic notion of *tikkun*—the repair of the world—the film suggests that lives too often labeled “fragile” can illuminate how a society heals and makes room for ordinary dignity.

Visual Approach (press notes, ~230 words)

Naomi's Questions combines heterogeneous sources gathered across three decades. We keep the **material truth** of the early tapes (noise, jitter, limited dynamic range) and place them alongside present-day 4K images shaped for stillness and light. The grade translates **Canon Log 2** → **Rec.709**, prioritizing natural skin tones and gentle contrast; subtle film grain and soft halation bring continuity across formats.

Formally, the film moves between **family archives** and **staged images**. The archives carry time and memory; the staged scenes allow us to render conversations that could not be filmed—private negotiations around care, autonomy, love, and the wish for a home of one's own. Visual motifs return throughout: doorways and corridors, bus-window reflections, the red umbrella, projections of sea and sky across an irregular wall. The camera does not pretend to be invisible; it is a participant in a father–daughter dialogue. Movement is restrained; close frames and held shots privilege listening.

Sound design by **Keren Allon** mirrors this approach: room tone, breaths, and footsteps are allowed to lead; music enters as punctuation rather than underscore. Together, image and sound situate the work between observational cinema and visual art—a porous space where document and composition meet. The goal is modest and precise: to make an **ordinary, dignified life** visible, and to practice a way of looking that is itself a form of care.

Key credits

Written, Directed & Photographed — **Gérard Allon**

Written & Edited — **Keren Allon**

Executive Producer — **Henriette Allon**

Featuring — **Naomi Tamar Anaël Allon**

Sound Design — **Keren Allon**

Visual Language — **Gérard Allon**

Music — includes a song by **Burcu Gönül**

Production — **Gérard Allon Productions LTD**

With the support of **KAN 11, NFCT, Mifal HaPais** · Broadcaster: **KAN 11**

Contact & distribution

International Festivals / Distribution — **7th Art Releasing**

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naomis-questions_official poster

Press & Materials — Gérard Allon Productions LTD ·

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