Judges’ reasoning: “*Rift* opens with a power cut notice from the electricity company and ends with a contemporary and particularly gloomy interpretation of “Let there be light”. When the lights go on again in Lidor and her father’s small apartment, it seems that darkness was preferable - better not to see. *Rift* is a coming of age drama happening too early, with the girl walking towards a slippery slope. The film is impressively restrained, sensitive and delicate. The relationship between Lidor and her father is complex and abundant with nuances, including chillingly beautiful cinematic pictures that are etched into one’s memory.”

One line

The power cut in 15-year-old Lidor’s home forces her to set out on a journey to restore it, and to re-establish her relationship with her unemployed alcoholic father.

30 words

Alcohol bottles, cigarette smoke and constant bickering are routine in the life of 15-year-old Lidor, who lives with her unemployed father Oded. When the electricity is cut off at their home, she has to find a way to restore it.

50 words

Alcohol bottles, cigarette smoke and constant bickering are routine in the life of 15-year-old Lidor, who lives with her unemployed alcoholic father Oded. When the electricity is cut off at their home due to unpaid bills, Lidor has to find a way to restore it, and to save her relationship with Oded from slipping even further.

250 words

Alcohol bottles, cigarette smoke and constant bickering are routine in the life of 15-year-old Lidor, who lives with her unemployed alcoholic father Oded. There are no clear boundaries in their home where anything can happen, and things are on the verge of exploding. The two are bound in an infinite ping-pong of getting along or chaos. Lidor examines her relationship with her father, jumping into the fire and tugging the rope between them till it nearly tears. The power cut - due to unpaid bills - forces Lidor to set out on a journey to restore it, and to try to save her bond with her father from slipping even further. Lidor wants Oded to get a grip on his life and function as a normal father should, but she discovers that she has to make great sacrifices, and that the way to sobriety is long, perhaps even impossible.

Biography

I was born in Tel Aviv Israel in 1989. Since I’ve always loved cinema, I decided to study at the Sapir Academic College. I learned a lot in different areas during my studies, producing final film *Britney Bitch* in 2016, but I’m mainly drawn toward directing and editing. My own final film, inspired by parts of my life story, has won second place in the Best Film Award at the 2018 Cinema South Festival. My minimalist cinematic approach focuses on small and specific stories, and is mainly inspired by raw realistic cinema.

Declaration of Intentions

Family relationships encompass both beautiful moments as well as various hardships. I have always felt that relationships between fathers and daughters are the most complex and touching. This may be due to my personal experience, or perhaps due to the encounter and clash of femininity and masculinity, especially during teenage years when children get to know their body, and to form a personal awareness in all areas of their life. My film deals with lead character Lidor’s longing for a normal, loving and stable family unit. Her longing is accompanied by a hope that things can work out as long as she stays loyal to her father. Lidor and Oded’s relationship is a tricky one, on the edge and very easily falling into chaos - in fact almost extreme - due to their love-hate relationship, their co-dependency, and their socio-economic status.

What I’ve tried to show through this film is the nature of their unstable relationship, as well as the consequences of choosing to actively deal with the failures within it. Through the bond between these two characters, I’ve tried to shake up the notion of the authority that a parent should have as the “responsible adult”. In the film it is Lidor - a teenager who herself needs protection - who takes charge over the relationship. The way I see it, no matter how extreme their circumstances are, children will always take it upon themselves to protect as well as correct their parents, so long as they can see even a glimmer of hope and grace, and this is precisely what my lead character does. Children will yearn for and dream of a loving home even when their parent is obviously dysfunctional.

Lidor stays with her father not just because of her love for him and her fear over his fate. She does so also because Oded - despite his dysfunctional behaviour - still supports her own understanding that she can take her time to grow up, although she tries to act all grown up and take responsibility over their lives. Lidor’s choice to stay with her father and try to rectify their relationship interested me on a very personal level, as I did not make a similar choice, and I’ve always wondered how things would have been if I had stayed with my father.

The film has no concrete beginning or end, it is a continuing cycle of everyday occurrences - not a one-off situation never to recur. I felt it was important not to present a dichotomy of good and evil, as there is a great feeling of grace between the characters. Oded’s character is not that of an abusive father. Lidor is not just a victim of her own circumstances. Both of them are made up of an array of complex characteristics, and they both hold a great deal of pain within themselves. Lidor is present in every scene, making the audience totally aware of what she is experiencing. It was important for me to express Lidor and Oded’s intense relationship through my framing, thus providing the audience with a visceral feeling of discomfort, helplessness and even suffocation, the same feeling Lidor has in her everyday life.