



**HYPERMEDIA**

English title: **Bird in the Room**

Original title: **Tirza Atar – Zipor Bacheder**

(photo: Rotem Yaron)



**An Ari Davidovich Film**

Trailer

<https://vimeo.com/148985296>

Synopsis (122 words)

Two poets, father and daughter, in a dangerous game of words. The mysterious life and death of Tirza Atar (1941-1977) - the daughter of poet Nathan Alterman, one of the all-time paragons of Israeli and Jewish culture. Atar's fragile, beautiful image and her short, turbulent life remain shrouded in mystery, many years after her tragic death at the age of thirty-six. The film fuses the fascinating parts of the life and work of this slight woman of prodigious talent, a kind of princess, whose



**HYPERMEDIA**

entire being and output were enmeshed in her complicated and charged relationship with her dominant father. The film converge - along with recollections, song segments and photos from the private family albums - into a multilayered emotional and musical journey.

### Longer Synopsis (182 words)

Two poets, father and daughter, in a dangerous game of words. The mysterious life and death of Tirza Atar (1941-1977) - the daughter of poet Nathan Alterman, one of the all-time paragons of Israeli and Jewish culture. Atar composed hundreds of poems and song lyrics that penetrated the hearts of large audiences, wrote popular children's books and translated plays staged in theaters. Nevertheless, her fragile, beautiful image and her short, turbulent life remain shrouded in mystery, many years after her tragic death at the age of thirty-six. The film fuses the fascinating parts of the life and work of this slight woman of prodigious talent, a kind of local princess, whose entire being and output were enmeshed in her complicated and charged relationship with her father, a national poet. The film includes brief enactments, with the participation of an actress, that converge - along with recollections, song segments and photos from her private family albums - into a multilayered emotional and lyrical journey that illuminates not only the life and work of Tirza Atar but also the life and work of Alterman.

### Credits

Written, Directed and Produced by Ari Davidovich

DOP: Rotem Yaron

Editor: Tal Rabiner

Original Music: Assaf Amdursky



**HYPERMEDIA**

Sound Design: Aviv Aldema

Research & Production Manager: Ariela Alush

After Effects & Photo Design: Itay Ziv

Visual Research: Eran Litvin

Cast: Anael Blumental (as Tirza)

Voice: Doron Tavori, Asnat Zibil

### The Filmmaker

**Ari Davidovich** is an Israeli director and producer. He is Graduate of Haifa University in Psychology and MA in mass communication from the Hebrew University of Jerusalem. After a career in journalism, he founded HyperMedia films in 2003 and since then he directed and produced several award winning documentaries and new media projects.

Filmography:

Director: Waiting for Godik (2007), My Champion (2010), Bird in the Room (2015)

Producer: All Happy Morning (2012), Bear with Me (2013), Israeli Doc Challenge (2009-2014), Made for Web (2013-2016)

### Supported by

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### Source

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**Bird In The room - the eagle and the sparrow / by Gidi Orsher (Glei Zahal radio)**

10 of 10

Precisely because of his modesty and lack of pretension, without trying to encapsulate the entire world, Ari Davidovich's film is so very delightful. We are gently gliding into a closed world, with a distorted daughter-father relationship. Tirza Atar and Natan Alterman.

Sometimes a short story has a more striking effect than a thick novel. The context is clear, and characters are designed meticulously, in a piercing & painful sort of way. There are not many things we don't know about the relationship between the king of Hebrew poetry and his daughter, besides the extremely loaded presence of the summer riddle, naturally. What else can we interpret, explain, tell and say about his relationship with language, politics, and of course the bohemian life and his family. Complex relationships, ambivalent and so very multi-faceted.

What else remains to be said about the aching, throbbing, tormented and masquerading world of Atar? Davidovich builds on our existing knowledge and skilfully emits explanation and placement of story. He cleans the non-essential noises of Alterman the legend, and distills the elements of a child's obsessive dependence on a dominant father, a Poseidon of words. A dark and loving shadow looming over her obsessive figure and in its hands a spinning sword.

A loving embrace turns into a suffocating grip, the need to proceed without failure, the personal and artistic responsibility to follow the road paved by her father and the difficulties to independently grow under the thick shade (of her father) outline this very crowded relationship. Expectations and the need for their realisation, from both sides, weave the relationship spun in the film.

Beyond all these wonderful texts, soft gold and glamor meet the sharpness of a diamond facet. Songs meet, talk, collide, interact and create a timeless connection, trying to connect life to life. But eventually meeting death and the fear of death.

The intensified pain and the cultural sense of reality receding from us, a wonderful usage of language, the ability of a genius to recognize, cherish, group, and arrange words in a way that spells out the rules of a humanistic point of view; a reality that especially today is agonising and painful, brought down by blind violence and exploitative, simplistic and dangerous screams of verbal violence and soundbites made for a consumer market.



## **HYPERMEDIA**

sometimes the correct choice of movie theme is stronger than the film itself. Protagonists are so Dominant, that the relevance of how things are presented to us diminishes. Davidovich succeeds in both the selection of the protagonists as well as in the framework in which he tells this literary (and own) drama. The great eagle - Alterman, and the little Sparrow - Atar - get along very well in the intimate display-window created by Davidovich.

A heartfelt movie, filled with sacred moments. And songs ... all these songs ...