

## AUFWÄRTS

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Transposition of dance and movement in homelike country (1995)

- Organisation and realisation:* Orff Insitut / Mozarteum Salzburg  
Supported by Land und Stadt Salzburg,  
bm:ukk
- Choreographer and director:* Helene Weinzierl
- Camera, setting to music and cut:* Chris Amrhein
- Cut:* Petra Hinterberger
- Performers:* Mathias Berghoff, Claudia Heu, Lisa Hinterreithner  
Marion Hackl, Helene Weinzierl, Janett Sumbera
- Presented at:* tanz\_house festival, DAS KINO, **Salzburg**/Austria  
Tanzfilmnacht, RedSapata Artpark, **Linz**/Austria  
Videoteca Municipa, **Lissabon**/Portugal  
Auditório Fernando Lopes Graça, **Almada**/Portugal  
EDIT2008 4th International Dance Film Festival, Toldi Theatre,  
**Budapest**/Hungary  
Escola Superior de Dança de Lisboa, **Lissabon**/Portugal  
montage Video Dance Festival, Wits Theatre **Johannesburg**/South Africa  
INPORT Video-Performance Art Festival, **Tallinn**/Estonia  
Festival Danca Sem Sombra, Sao Luiz Municipal Theater,  
**Lissabon**/Portugal  
Framefestival, **Porto**/Portugal  
Berner Tanztage, **Bern**/Switzerland  
Dance Screen, **Lyon**/France  
Dance on Camera Festival, **New York**/USA  
Canal Dansa Festival, **Barcelona**/Spain  
Szene Salzburg, **Salzburg**/Austria  
Impulsfestival, **Wien**/Austria

The background of the concept is a part of the book "Hiroshima mon amour" from Marguerite Duras.

The inner strife of the main-actress, the past that always catch up with her, lost in the frivolity of the present. But what is behind of that. What is hiding? What is covered?

"And I call you, also if you are dead.  
And one day,  
All of a sudden on one day,  
I scream  
I scream as loud as pigeons do.  
Then they close me in the cellar in order to punish me."  
(Marguerite Duras, Hiroshima mon amour)