

About THE CALL OF THINGS / MEZZANIN

Martina Ruhsam

Lisa Hinterreithner and Jack Hauser's performance *MEZZANIN* reveals the liveliness of things and materials beyond their tool-being for the performers. By involving things in such a way that they do not merely underline or surround the movements of human performers, new forms of performativity, including the 'doings' of non-human actors come to the fore. In *MEZZANIN* things are neither instrumentalised as props or consumption goods, nor are they merely projection surfaces for semantic constructions.

This is especially interesting in an art form that has habitually subordinated non-human entities to the more or less expressive human bodies on stage. The exposition of the vividness of all kinds of bodies in this posthumanist choreography makes one wonder about how matter and meaning are entangled, how collectives of human and nonhuman entities perform and how these points at the limits of human *telos*.

If a thing is not fully subordinated to the subjective will or desires, what/how does it perform? What is its material recalcitrance? And what happens if human bodies are involved in an attempt of becoming-thing – not in the sense of giving oneself to the exploitation of someone else but in an endeavor to approximate the thing and because of acknowledging that being an object is a constitutive part of being a subject?

By challenging the dichotomy of objects misunderstood as inert matter versus subjects imagined to be the sole agile and creative agents who are the lords and masters of the inanimate, the performance also explores how an encounter with things might look like that is unburdened from the bad spell of consumption and unconcerned about questions of ownership. /