

Review **and and**
Tanzquartier Wien February 1st, 2019

Wera HIPPESROITHER, PW Magazin, February 12, 2019

[...] *and and* by the Austrian choreographer, performer and lecturer Lisa Hinterreithner. With the most simple means, such as rubber cords, big black plastic bags, and pieces of colourful adhesive tape, Hinterreithner creates a performative installation in which we can move around freely at first, and then find our places.

Accompanied by the atmospheric sounds produced live by Elise Mory, Hinterreithner and her co-performer Linda Samaraweerová then begin to take up the pieces of coloured tape placed on the ground and every wall, and to re-stick them, including their own and their partner's bodies. When Samaraweerová suddenly makes a word appear by rearranging the tape strips prepared on the wall, it becomes clear what it is about. The many coloured strips are words, languages, terms, labels in the truest sense of the word. For a label is not just an designation, an identification mark, but also a tag, something one may stick on one's lapel to make clear which camp one belongs to.

In her works Hinterreithner often deals with current social phenomena and identity policies.

And and is the follow-up to last year's project *and* and takes up current feminist theories as well as concepts of nation building and social group affiliation. Hinterreithner and Samaraweerová pick up labels, mark themselves with certain affiliations, or pull them off their own body again. Repeatedly they attach labels to each other. Then, the discussion about which kind of feminist one was: an innocent one? A whore feminist? A poor or a rich one, privileged or suppressed after all? Again, colourful labels are cast around, new words and even sentences are created: „I am so tired of this tension.“ This reference to the Australian Comedian and author Hannah Gadsby is just one of many – ideas from the scientist and activist Sarah Schulman and the sociologist Didier Eribon are incorporated as well.

Ominously, the giant black bags are hanging from the ceiling, and one imagines that they are filled with empty words and labels just waiting to break down on the performers. With distinct metaphors and a fine portion of humour, Hinterreithner negotiates complex social correlations, and packs the whole thing into a clever and well-thought-out choreography which – accompanied by Mory's wonderfully ethereal sounds – continues to resonate. At the end, Hinterreithner even sings a short ode to optimism. Many, many labels and the urge to identify oneself in the age of online activism and social media profiles in order to belong: here they do by no means lead to resignation, but much rather to hopeful reflection.