

## ART BETWEEN THE EDGES OF MEANING

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On 27 November, a performance by Petra Zanki and Britta Wirthmüller entitled  *Holding on to*  was premiered at the Cultural Centre Trešnjevka. It is not the first collaboration of the two authors, who are also performing the piece: they were both active in the international performing art group Pandora Pop, which has co-produced  *Holding on to*  together with Banana Guerrilla, Treps – CeKaTe Trešnjevka, Plateaux Festival – Mousonturm from Frankfurt am Main, and CeKao from Zagreb. It is the second performance (co-)authored by Zanki, the first being  *Souvenirs / living the memories* . So far, she has collaborated on several projects by art group Via Negativa and also worked with Borut Šeparović, while her engagement in Croatia has been primarily linked to the foundation and coordination of EkScena.

*Holding on to*  seeks to penetrate the space between movement and stillness, the process of initiation, and the micro-world that never stands still and yet it is difficult or impossible to perceive. We keep wondering whether something is going on or not, whether we have seen something or it is just a delusion. The bodies of the two performers keep oscillating and emerging from the dark, only to disappear in it again. Their movement is so minimal that we are  *holding on to*  any flicker, any shift in the view, or even a mere hint of a smile. Something similar happens with the sound, which has been turned into muffled noises or barely perceptible recordings of the surrounding, in which only occasionally a melody can be discerned.

A rather similar procedure, including pauses in perception and repeated darkening of the stage, was used by Ivana Müller in her  *While we were holding it together* , which also – be it purposefully or not – bears a similar title. However, whereas in Müller's piece the performers remained completely immobile in any moment of illumination, while the textual script served to reinterpret endlessly the performative non-eventfulness, Zanki and Wirthmüller almost imperceptibly change their positions and move slightly in the light, returning to their starting point again and again, repeatedly reasserting their static existence and the borderers/edges within which they are situated.

Only two bodily positions can be discerned here: that of standing in a neutral posture and that of standing in a different position, with one's arms stretched. After long non-eventfulness, the culmination is nevertheless a complete turn of events, in which the performers engage in energetic, rhythmical arm movements against a clear musical background, ranging between the two former arm positions and thus disclosing what is going on in between those arms. What movement means here is  *holding on to*  the clear definition of its borders and getting to know the limitations within which art is taking place.