



## Press release

„[...] but at the time it all seemed quite natural“, writes Lewis Carroll in his classic *Alice in Wonderland*, when the eponymous protagonist encounters the first signs of a fantastic world. It comes as no surprise to Alice when a talking rabbit rushes past her. What Carroll impressively depicts here are the effects of a selective shift in perception: the constant noise of passing information and impressions can only be partially absorbed and processed, as happens to Alice. The senses try to filter out important information and assign it to familiar categories, but essential fragments are inevitably lost along the way.

As a result, the unfamiliar remains hidden in the quotidian. Concealed and veiled by normative signs and language codes, learnt rules and taboos, it stands in a reciprocal relationship with the familiar. The human need to generate meaning subconsciously fuels the constant search for patterns and logics that provide stability – at times facilitating the hiding of unfamiliar events in plain sight.

Surrounded by travellers hurrying past and the astonished faces of waiting passengers, the model railway automat stands in the midst of the hustle and bustle of the main station concourse. Permanently illuminated and shielded from the outside world by a glass display, time seems to stand still. Residents remain transfixed in their poses and cars wait endlessly in front of the railway crossing gates. Only now and again does the rattling of the moving model trains tear the world out of the uniformity of this time loop.

Condensing real events into the smallest of spaces reduces the attempt to simulate reality to absurdity and, upon closer inspection, turns out to be quite the opposite. The individual situations from which the scenery is constructed may very well be taken from reality – copied and miniaturised – but in their compressed and playful composition they create a distorted image. While some of these distortions can be recognised and named intuitively, others remain mute. Only upon reflection and when viewed from a distance does a gap open up (as in Alice’s case) for what was previously present as, at most, a dull feeling. The shock that arises when what we expect and what we experience no longer correspond briefly shakes the foundations of our subjective assumption of reality.

Under the title *Colliding Worlds*, the Miniaturbiennale II is dedicated to the virtuality of world perception. Twelve artistic positions seek and create shifts in perception and moments of irritation in the midst of the paradoxical logic of this seemingly small-town idyll. The fabulous, the unfamiliar and the uncanny seep into the landscapes surrounding the aimlessly circling railway tracks.