



Miodrag Manojlović, XXL/4, 2006, train model, train tracks, lighting, television, video camera, projector, sound, remote control. Dimensions according to the installation. Installation view: Museum of Contemporary Art of Republic of Srpska, Banja Luka

The artist creates an installation by setting up the following objects into the viewer: a railway featuring a circulating train (with lights illuminating its interior) conveying an impression of a limitless connection to time, where joy or horror is imprinted into a fairy-tale before shutting one's eyes, and where the stories a child is asking for again and again spin repeatedly in one's head as the necessity of movement.

As a child breaks down a wall of cubes, no new wall emerges in his head. Dismantling, emptying, drilling the monitor's casing. Breaking through the contents of adulthood – seemingly unaware of the fact that the removed obstacle in the head of an adult emerges anew.

The voyage depicted in a perspective of multiplied computer windows narrows down to the path of a sole circular track through the computer window, creating a new connection or a new interruption. The manner of the subject's contemporary existence has been run over by the time of the small train circulating endlessly in its simplicity.

Instead of a long tunnel depicting the unknown, we are witnessing awareness. The path through the computer monitor, through the window, as a virtual limit between the outside and the in, between the virtuality that is here as a potential and virtuality that is there as a reality. The contents of the exterior is oozing into the interior spaces, the limit is transparent, porous. Most old city center structures have been run over by time and inhabited by big cities, big thoughts and the fear of big spaces. As if the fear of smallness vanished. XXL - 4. A child wearing huge clothes, a body enabling the train's route, a voyage through what would outwardly seem impossible.

The viewpoint travels circularly in the meridian's vertical dimension as the actor enters the scene and it transferred into the observer via projection. In the case, the viewer is a child, capable of walking backwards and overcoming obstacles. The shadow of the train is falling across him in the place where the staging is de-composed in the circulation of a sphere. What is there that is moving when we are on the train? The train moves and we move along with it. When the train stops, we feel like we have moved when in fact the train on rails next to ours has. The Earth rotates as well as the small train does.

Unconditional communication in the diversity of the dimensions of a city, a street, a room, a screen. The side view is captured by a camera, which does not have a train moving through it. What remains is the viewer's projection, documenting the passage of time as subtle literature would. The remains are being created from our tiny captured acts by the remembrance of the wrinkled face of Benjamin's Proust.

*Barbara Novakovič Kolenc*