

## 20013: exhibition in the Cinematheque exposition space

This exhibition has no topic. Or to be more precise, the topic is too broad and abstract to define. “20013” is dedicated to the act of remixing, whilst viewing it both as a force of annihilation and empowerment. The main aim of this exhibition is to build an experience packed with raw destruction, humour, and a glimpse of melancholy – all to create a variety of moods we often use to define reality. It is sought that the exhibition – as well as works in it – would remind one of the opportunity for change or some space for potential; this potential sometimes arises in a bleak situation when a few pieces are rearranged.

Legacy Russell writes: “Remixing is an act of self-determination; it is a technology of survival.” The energy of exhibition works is raw, impulsive, and sometimes chaotic. Here, both external images and personal records are freely mixed through recycling and comparison, notwithstanding any genre constraints or linearity laws. Similarly, right next to the exhibition works, one will find its architectural details-exhibition props: vending machines, photo magnets, or plastic chairs which have been dismantled into distinct shapes. Thus, remixing is used as a tool of expansion or a way to resist the categorization of reality.

Some exhibition works embody the prehistory of smartphones and social media. They utilize various recording technologies, enjoy speed and opportunities to multiply themselves, without the fear of getting stuck in an abstract stream of images for some time. Most of the works can be understood as a peculiar home cinema. By mixing snippets of everyday life and conversations, the wish to newly experience these reality fragments, which would help grasp that reality more clearly, unfolds. The exhibition also turns to the eye of the camera; one is reminded of the mode of machine-conditioned look, as well as the instinctive curiosity that remains, regardless of the evolution of technologies, through which we choose to see.

In “20013”, remixing and loose montage create collages, in which the relationship between a personal diary, pop culture, and fiction is vibrant and nonconformist. Here, memory shows up as a social and performative phenomenon; its texture becomes dependent on technological expression, which encompasses not only screens but also fragile sculptural surfaces. Technology and its dictated rhythms are employed in the search for personal autonomy and the expansion of its boundaries. While repressive structures and rhetoric are understood as part of the present, one is reminded of the right “to fuck this shit up” – to break ranks and form one’s own. Sometimes, by surrendering to the outside dizziness, while other times, on the contrary, by slowing the usual speed down and turning the eyes towards the cracks and crevices of reality.

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\*Exhibition title „20013“ links to the years of Ryan Trecartin’s film „Junior War“. The numbers are turned into a distinct combination for the duration of the show.