

S.M.

Salvijus Misevičius

b. 1999

Lives and works in Vilnius, Lithuania

2018-23 Vilnius Academy of Arts, B.A. in Photography and Media Art

S.M. works with blocks of movement/duration and expresses ideas primarily in the domain of moving image. Employing associative strategies and structural experiments he explores liminal spaces between real and fictional aspects of history. One of his main objectives is to provide opportunities for meditation on time, landscape and modes of resistance.

Group exhibitions:

2023 "Mediaramos", Titanikas gallery, Vilnius

2022 "Not Only Eyes: Lust", Goštauto g. 2, Vilnius

2021 "Running Lines", Academy gallery, Vilnius

2020 Media art festival "Enter", Šiauliai Art Gallery

2020 Experimental film festival "Compressed Time", Evangelical Lutheran Church of Nida

www.salvijus.net

hello@salvijus.net

+37064444839

"Hyperion" (2022)

1080p, 4:3, color, 7'43

As the dissonances in the Vilnius panorama become more pronounced, the protagonist reads fragments of letters from Hölderlin's epistolary novel, which describes the impossibility of classical ideals, the gap between idealistic visions and the real historical situation, between the spirit and the principles of power.

Arrangement: Salvijus Misevičius

Consultation: Laura Stasiulytė

Text: Friedrich Hölderlin

Appearance: Pijus Chraptavičius



"Deep Green" (2020)

1080p, 4:3, color, 7'00

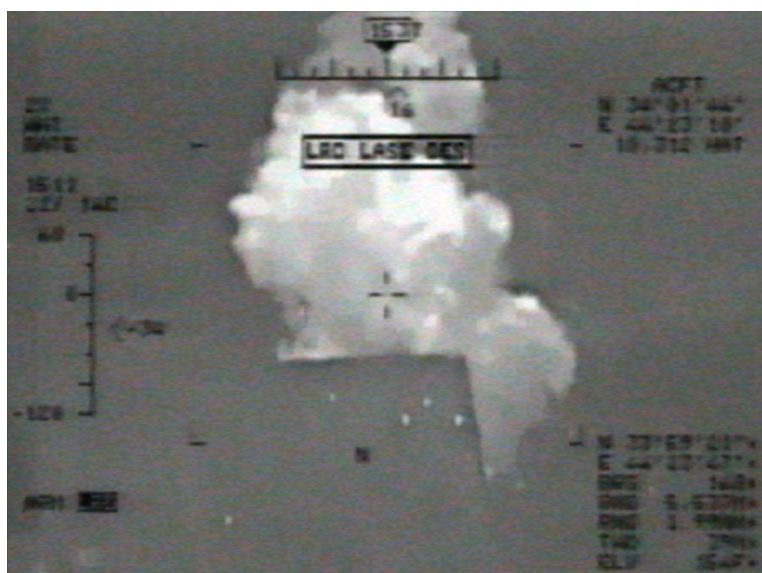
Juxtaposition of war and game, drones and chess computers. Military drone footage from Iraq and Afghanistan is matched with audio commenting on a 1997 chess game between then world champion Garry Kasparov and IBM's Deep Blue computer. The game was partly sponsored by the Pentagon's DARPA agency, which a few years later launched Deep Green, a project to develop a computer-based decision support system for the US Army.

The film highlights the militaristic terminology linking chess and war, and the vertical gaze that rejects the horizon. Drone surveillance, like the chess players act of looking at the ceiling, helps to erase the residual image from the mind and to better understand the situation by mentally checking the positions of the pieces.

By creating associative links between computers and war, a new version of the history of the evolution of technology is proposed. The struggle between the chess player and the computer is seen as a turning point, marking a change in the human relationship with technology.

Arrangement: Salvijus Misevičius

Consultation: Irma Stanaitytė-Bazienė



"Basta" (2020)

1080p, 4:3, color, 7'15

Time moves in circles: synthesis of prolonged, still, fragmented images and Robert Walser prose creates a sense of anxiety, of wandering in a self-reflective space. To explore themes of conformity, urban architecture and citizenship, it is suggested to look into the mirror shell of the iron city.

"Salvijus Misevičius's piercing camera eye wanders across the facades of empty shopping centres and offices in Vilnius, observing both the emptiness and the reflections of our fragmented and banal existence."

(Irma Stanaitytė-Bazienė)

Arrangement: Salvijus Misevičius

Consultation: Irma Stanaitytė-Bazienė

Text: Robert Walser



"The Songs of Young Werther" (2020)

1080p, 4:3, black and white, 11'00

An archaeological interpretation of Johann Wolfgang von Goethe's epistolary novel.

Arrangement: Salvijus Misevičius

Consultation: Laura Stasiulytė

Text: Johann Wolfgang von Goethe



"Paradise" (2019)

1080p, 4:3, color, 6'00

An interpretation of the last day in ****'s life. Finding no effective treatment, **** opts for euthanasia, but due to the mental nature of the illness, **** is denied this option. Depersonalisation disorder, defined as a dream state, vagueness, a sense of uncertainty and detachment from one's own actions, is transposed into the visual structure of the film. In a time-trapped, empty city, a path to "Paradise" is sought.

Arrangement: Salvijus Misevičius

Consultation: Laura Stasiulytė

Text: **** *~~~~~*~~~~~*



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