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## Bunker Drama

### Mike Crane

2015, DCP, color, 30 min., Lithuanian. **Producer** Mike Crane (Brooklyn, USA). **Director of photography** Mike Crane. **Sound** Josh Allen. **Music** Kaspars Groshevs. **Sound design** Josh Allen. **Editor** Mike Crane. **With** Irmantas Jankaitis.

**Mike Crane**, born in 1982 in Miami, USA, and raised in Bogotá, Colombia, is an artist currently based in New York. He graduated from the Cooper Union School of Art (BFA) and Hunter College, City University of New York (MFA). Crane has presented his work in cinemas and exhibitions worldwide. He was awarded with the Brenda and Jamie Mackie Fellowship for Visual Arts for his residency at the Banff Centre, the Foundation for Contemporary Arts Emergency Grant for his film installation at Chetham's Library in Manchester, and with the apexart Franchise award for an exhibition in Ramallah. Crane is a recipient of the 2015 Creative Capital Award for Visual Arts.

### Films

2005: *Highlands* (140 min.). 2009: *New Company* (45 min.). 2010: *Spoke Hub Distribution Paradigm* (60 min.), *Theory of Heat* (15 min.). 2012: *Assembly Room 1* (42 min.). 2014: *Feedback Action Program* (30 min.). 2015: *Choice Modeling* (20 min.), *Bunker Drama*.

In a forest on the outskirts of Vilnius, Lithuania lie buried the remains of a Soviet audiovisual archive. The underground complex was intended to broadcast the resilience of the USSR following a possible nuclear war. Currently the site is used by a film and television actor from the region who stages military training regiments for tourists there. Casting himself in the role of a Soviet General, the actor subjects his visitors to hours of verbal and physical abuse during the course of a history lesson on the fifty-year Soviet occupation of Lithuania. The European Union recently decided that the Soviet era drills might also help to motivate the region's unemployed teenagers toward proper economic integration. *Bunker Drama* depicts the first publicly funded visit of a group of youngsters to the compound, and focuses on the actor's role in upholding the post-Soviet economic fantasy of the EU – juxtaposing his performance in the bunker with other characters he has played for television, cinema, and theater.

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