Dr. Rimantas Plungė is well known as an experimental and media artist. dr. R. Plungė works in a variety of media, from painting to photography and videography. He has participate in exhibitions, arrange personal shows since 1994. He took part in more than sixty group exhibitions, numerous art projects (in Lithuania, the United Kingdom, the Netherlands, Croatia, Italy, Mexico, Austria and elsewhere) and has held twenty four solo exhibitions and video screenings (in Lithuania, Denmark, USA, the United Kingdom, the USA and Croatia).   
Since 1996 he has been working at Lithuanian universities, at this point he is a professor at Vytautas Magnus University (Kaunas, Lithuania) and Vilnius Tech (Vilnius, Lithuania). Since 2001 Plungė regularly gives lectures at universities in Austria, Denmark, Portugal, Spain, Latvia, Great Britain, USA, Estonia, Poland and other countries.

**About video film “Painting Lesson (decisive moments)”**

Plungė’s video talks about the author's desire to understand which moments are important, reflective or can be identified as “decisive” moments in life. Often the most important moments of life are not solemn, memorable, but most of times are simple, often their latent action justifies life events: it shapes our attitudes, dictates our feelings and engulfs our memory. We acquire the self precisely because of them. Memory provides continuity of personality, and the image creates reflections - often blurred, inconspicuous, but no less important. Notions, forms, images, unlike texts, are magical, not didactic. They don’t show, but they reveal, they don’t tell, but works in our imagination. In this way, the viewer becomes a part of the work, because for him the work dictates its content, which does not indicate, but rather evokes the viewer's experience.  
The author of this video work studied painting, so the expression of digital painting is very important to him. The images are generalized, blurry, but real and eloquent. They get rid of the meticulous, didactic display and yawning, but due to the generalizing fusion, they become cleaner and uplifted.  
The author captures, sorts, compares and presents moments to the viewer. These are important moments for the author, so video sequences of moments can be difficult for the viewer to read, sometimes mysterious, sometimes seemingly provocative, but most often cozy and open to the viewer. Video sequences do not form a narrative or tell a story. The only thread that connects the sequences of frames is the author of the work himself. It is his individual experience that creates the author’s mythological field, which sometimes brings us back to digital reality - the video glitches and digital crisps remind us that this is not a presentation but a representation. Despite the ever-visible shortcomings of digital video, the immediacy of audible digital audio noises remains and the author invites you to experience, even though there is nothing behind the screen just for you.