

Structure of the Exhibition

This monitor states which film is currently playing and the time remaining in it, as well as the number of screens in use. The order of the film program, which repeats throughout the day, is listed to the right of the monitor.

The films are presented in a nonlinear simultaneous fashion, an interpretation of their nonhierarchical nature. The exhibition's structure acknowledges the logic of Jonas Mekas's films, which are each made up of scenes he might have defined as chapters, delineated in a film's reels or communicated through title cards. Here every scene in a film begins to play at the same time across a corresponding number of projection screens. The first scene is positioned farthest to the left with the last farthest to the right. The screens go dark when the scenes, which are of varying lengths, end.

Mekas wrote for the premiere of his 1969 film *Walden*:

This film being what it is, i.e. a series of personal notes on events, People (friends) and Nature (seasons)—the Author won't mind (he is almost encouraging it) if the Viewer will choose to watch only certain parts of the work (film), according to the time available to him, according to his preferences, or any other good reason.

The Camera Was Always Running is conceived around the license Mekas grants his audiences to enter and exit his films at any point, intuiting a not-so-distant future when filmmakers screened their works in exhibition spaces rather than cinemas. Through his work, the artist encourages viewers to find their own meaning and path through the stuff of his life.