

Filmmakers' Archive

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Letter to students

You design your own education there is a lot of support in the community of students and resources available in the institution it is a question of being independent and asking for it.

There are many situations in life where you know without knowing you know, but also ones where we think that we know to realize in the process that we actually don't know. That is where I find life exciting and mysterious but also challenging and demanding. The same can be applied to making. This is more evident in certain processes, authors, cinematography aesthetics and even traditions. Writing about what one knows (or about what you think you know) is not always the starting point. What triggers the process of making and what you look for in a work is always something intimate.

Writing is a freedom process: you might start with what you know and end up without knowing but it can also be the other way around.

Writing gives you the possibility of projecting, desiring and imagining even when you're departing from the real (non-fiction). It is the writing that eventually leads you to the making.

Making might have turnovers due to the surrounding environment and might take its own course. That is again, also what makes it thrilling but also painful both emotionally and physically.

The question can be if you're willing to take the ride. As for your project I'll be glad to share your finds, to advice both technically but also methodologically and to discuss on how to proceed. It is again a question if you want to materialize it and in what way.

You mustn't forget that it has to attempt to communicate with the other and not just with you or the loved ones around you. In relation to the other and to your institutional commitment you showed the will to attempt materialization.

Some kind of materialization will be generous to the other and rewarding to all the parties involved. Materializing doesn't lead you to any particular place. The interest is in the development and in the collection of finds and experiences.

You can have questions and doubts; I won't fail with my commitments and I will support you, if you show will, desire, commitment and work.

Our institutional framing comes with limited time for presential sessions. That is why drawing a provisional development calendar makes it so helpful. In this way we can optimize the time we spend on the presential sessions.

Remote on-going conversation and exchange will help you to map and plan your project in the time, will keep you on track, will grant you the feeling of guidance and support, but overall, it will allow you an interlocutor. Having an interlocutor is extremely precious in project development specially when the processes are very personal, not only, but also because it helps you to contextualize the project and to place it in relation to the other.

You should be comfortable with the process so please feel free to ask and suggest.

Tutoring methodology

1. a conversation sharing matters of concern, not matters of fact.
2. not a suspicious tutoring
3. a close tutoring = proximity: does not point to an object as if it is distant from the speaking subject or absent from the speaking place; gets close to the subject without sizing or claiming it
4. reflexive and multivocal
5. indirect language
6. not a conclusion: moments of closure are only moments of transition opening up to other possible moments of transition
7. not a technique or a statement to be made verbally, it is an attitude in life, a way of positioning oneself in relation to the world.
8. a point of departure for a cultural and cinematic reflection
9. critical affect
10. allows space for the void: void is not only the opposite of full, there is another way of conceptualizing the void which is not only an absence for a presence or a lack to a center. This is a reading which does not necessarily needs to be negative. It is the void thanks to which possibilities keep on renewing, hence nothing can be simply classified, arrested and reified. The void is a necessary place, a vital open space in terms of creativity.
11. partially illogical, elliptical and metaphorical

Communication

- ◇ effort, motivation and care for the project
- ◇ commitment
- ◇ deadline match
- ◇ delivery of the intended materials
- ◇ consistency and formatting
- ◇ communication intentions
- ◇ master lexicon and the use of terminology ◇ break up information
- ◇ critical thinking
- ◇ awareness on how to proceed

Project's dossier structure

Title

Name of the maker

Format and technical specs Presentation of the project / intro

Short Synopsis (1 paragraph)

Long Synopsis (2-3 paragraphs)

Intentions note

Treatment / Script / Project description

Narrative structure / concepts to approach

Note on image / aesthetics

Note on sound

Note on art direction

Character's description

Production calendar

Budget

Contact

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