

1.VHS – Video Home System (2010-2012)

Technical details

HD video 16.9, color, mono sound, 39 min, The Netherlands – Portugal

Synopsis

How can I lie that I'm asleep and be faster than my body? "But it wasn't so violent, was it?"

She stayed in bed, repeating that she was sleepy, for forty minutes. "I wanted it to be almost like a mantra and to generate tension."

Time past and time present—if all time is eternally present, all time is unredeemable.

"It was a school exercise. I would use what was close to me, what was domestic, and you were part of it." Fourteen years have passed. I take her images; I compel her to answer me. She is the mother.

She is the daughter.



VHS – Video Home System (2010-2012)

Credits

Written and directed: Salomé Lamas

Production: Salomé Lamas with Cristina Lamas

With: Salomé Lamas, Cristina Lamas

Cinematography: Salomé Lamas

Sound and mix: Bruno Moreira

Editing: Salomé Lamas

Support: Sandberg Instituut

Distribution: Collectif Jeune Cinema

Dialogue list

I don't want you to film me.

What do you need me for?

Why don't you do it yourself?
We have similar voices.
You could do it only as a soundtrack.
That way you wouldn't need me.

Salomé Lamas: The idea is that we talk about those images.
The question is...

How old were you when you shot that?

Cristina Lamas: I don't remember, but I was in school.
The bottle will fall.

SL: No, it won't.

Go away Uma.

Take this.

And, don't you remember how old you were?

CL: No. I was young.

SL: Come on, how young?

CL: Twentyish...

SL: Twentyish... And how old was I?

CL: Seven? Eight?

I don't remember. I have a terrible memory...

... Or a selective memory.

Those details, they don't interest me very much.

I was in school and you were a child.

... That age "thing" is unpleasant.

I didn't like that in the beginning.

This sake is good.

SL: Is it?

CL: It's excellent. It won prizes.

SL: How old where you?

CL: I don't know. Twenty-five.

SL: And I was eight.

CL: I don't remember. Do you remember?

Just do the math.

Salomé. Look.

I don't consider that work of mine.

I used to film everything. It happened that I filmed you since you were part of everything in my life.

Since you were always willing and manageable.

I filmed you but I never finished it.

By the way, you were the one who found that.

I don't know where.

It was somewhere with a lot of the stuff I had recorded.

SL: Why did you ask me to repeat that I was sleepy over and over again, during forty minutes?

CL: At that time my idea was to create a tension between your will to sleep and the impossibility to do so...

You would repeat that sentence until reaching exhaustion and falling asleep.

Whether that's interesting or not, I don't know, but at that time those were my

concerns.

SL: That didn't work out very well for you.

How could one fall asleep while repeating that? ...

CL: Well, isn't it like counting sheep?

SL: No... you were asking an eight-year old girl to fall asleep while repeating that she's sleepy.

... And counting sheep doesn't work.

CL: I don't know I've never done it.

A child wouldn't be thinking about that. It was like a mantra. The idea was to generate that tension.

SL: And it never crossed your mind that I was doing that to please you?

CL: Obviously! But everyone does things to please the others.

... It wasn't such a violent thing, was it?

Medium level.

SL: No. Since I was willing to do that kind of stuff...

CL: ... Sure, and I've always admired that.

All that I have done...

Was to try to integrate my domestic life instead of...

Oh! But I don't remember that.

Actually, I've never seen those images again.

I remember a ladybug.

A stuffed animal. The ladybug had an antenna.

The antenna was here and it resembled a microphone.

That's all I remember.

SL: For instance I was a thumb sucker.

In one take I suck my thumb. But in the other I was told not to do it.

CL: Well, if I had told you to speak, you couldn't be sucking your thumb.

I guess this is the only explanation.

SL: You wanted me to fall asleep in the living room.

CL: And you would repeat the sentence until you had fallen asleep.

SL: And you believed that I would fall asleep?

CL: But you were asleep!

SL: No.

CL: You were asleep!

SL: No, I wasn't.

CL: Believe me, you slept. It's true you slept.

It ends when you are already sleeping.

SL: No, it ends with me pretending to be asleep.

CL: Have you watched it?

No, no. That's a lie. You were sleeping.

Have you watched it?

SL: Yes. I have.

CL: Have you found the tape?

SL: I have.

CL: Well I haven't watched it in a long time, but you had definitely fallen asleep.

[...]

SL: I am sleepy.
I'm sleepy.
I-am-sleepy.
So-sleepy.

...

Is it over?

[...]

CL: If I were good with words, I wouldn't draw so much.

SL: Do you feel that you are not good with words?

CL: No.

SL: What should I do with those images?

CL: I don't know.

I guess that if you feel like making something out of it, you ought to do it.

But...

You are the one who knows.

Not me.

You better ask yourself.

SL: I respected it. It was a work of yours like I respected everything that you would ask of me then.

I guess that...

I guess that I didn't get it so well.

CL: Perhaps you still don't understand it.

SL: If you gave me a premise, I would do it

... And that's all.

That was not something I would argue about, for the reason that it was you who was asking.

CL: That ought to happen in all homes.

Doesn't it?

People living together for a long time.

You are – A woman under the influence –.

We all are.

SL: Perhaps this dialogue should have been written before.

CL: So, that I would only utter the right thing?

SL: No... We could have a...

I don't know...

CL: A script.

SL: A script.

CL: And because we were very close to each other...

Not only on an affective level but also on a quotidian level.

You came everywhere I would go to.

You were always with me.

We were only apart when you were at school.

I wouldn't go there.

I wouldn't attend elementary school.

But apart from that we were always together.

That was a choice.
It wasn't lack of opportunity. You know I'm an expert at finding opportunities.
... So it was a choice.
And those things are actually powerful.
They're greater than us.

Video installation guidelines

TECHNICAL DETAILS

HD video 16.9, color, mono sound, 39 min, The Netherlands – Portugal

a) *Materials*

HD video 16.9, color, mono sound, 39 min, The Netherlands – Portugal
– APPLE PRO RES 422 MOV.; mp4 H264

b) *Material for base or background (linen, aluminum plate, type of paper, pedestal, etc.)*

1. Projection / Museum Space

A.Walls and Bench Painted – When possible

Color Ref: NCS S-5500-N

B. Sound specs

Stereo – speakers;

C. Image specs and dimensions

1 – projector / 1 – Media Player / Mini Mac / other players
Dimensions of the projection can be variable.

VHS – Video Home System can be projected/installed in the museum space, either in a loop or with a detailed timetable.

D. Text accompanying the work should be printed and made available to the public. Included in the materials delivered.

2. Projection / Auditorium

VHS – Video Home System can be projected at the museum's auditorium, either on loop or with a detailed timetable. It's screening should be explicitly included in the official exhibition program.

Exclusions

VHS – Video Home System cannot be programmed in film cycles, single screenings or included in parallel events.

VHS – Video Home System cannot be programmed in cinema theatres either non-profit or commercial.

VHS – Video Home System cannot be edited in DVD or Blu-Ray, VOD, Internet and ancillary.

Extraordinary situations might be considered. Please contact the rights holder for extraordinary permits.

3. TV/ Monitor

c) treatment(s)/product(s) in case of restoration (*p.ex : silicone for latex*).
Please indicate the name and address of (the) firm to contact.

For preservation, materials should be copied and updated to newer formats in order not to become technologically outdated. There should be a backup of the MASTER.