

1.TITLE (WITH SUBTITLES WHEN NECESSARY)

FATAMORGANA (2016-2019)
Project

2. ARTIST'S FIRST NAME AND SURNAME: Salomé Lamas

3. INDEX OF WORKS AND TECHNICAL DETAILS

20. Fatamorgana (2016-2019) – PROJECT

Technical details

Project into and info.

ONLINE PREVIEW:

<https://www.dropbox.com/sh/b8npskwm17jfyd/AACpW-pvWUTba3dVKvdqbG0Fa?dl=0>

20.1.Fatamorgana (2017) – THEATRE PLAY

Technical details

Theatre show, 120min, Portugal – France

(Technical rider materials upon request.)

- 20.1.Fatamorgana (2017)

- Stills20.1

ONLINE PREVIEW: Play documentation CCB – Centro Cultural de Belem 13.04.2017;

<https://vimeo.com/216261777>



Fatamorgana (2017)

20.2 ©Fatamorgana(2018-2019) – FILM/INSTALLATION

Technical details

HD vídeo, 2:39, color/black and white, dolby 5.1 sound, 120 min, Portugal – France –Lebanon

(Both versions – color and monochromatic – are available in stereo. Language: Various. The work is available with Portuguese and English subtitles.)

- 20.2©Fatamorgana (2018-2019)

- Stills20.2

ONLINE PREVIEW: <https://vimeo.com/293534766>, <https://vimeo.com/216975740> (black version), PW: salomelamas



©Fatamorgana(2018-2019)

20.3 What do we talk about when we talk about Fatamorgana (2018) - FILM

Technical details

HD video, 2:39, black and white, dolby 5.1 sound, 40 min, Portugal-France-Lebanon

(The work is available in stereo. Language: English and French. The work is available with English subtitles.)

- 20.3 What do we talk about when we talk about Fatamorgana (2018)

ONLINE PREVIEW: <https://vimeo.com/295769362>, Password: salomelamas



What do we talk about when we talk about Fatamorgana (2018)

20.4 Affektenlehre (2018) - SOUND INSTALLATION

Technical details

Sound installation, Dolby 5.1 sound, 20 min, loop, neon 25 x 188.4 cm, black rubber granule, Portugal

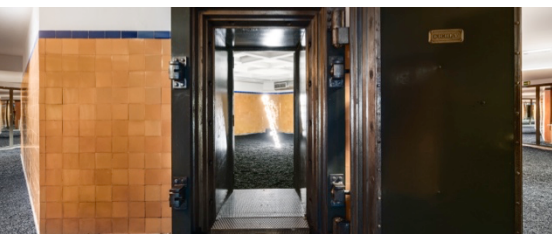
In collaboration with Miguel Martins

(The work is available in stereo.)

- 20.4 Affektenlehre (2018)

- Affektenlehre.mp3 (preview)

ONLINE PREVIEW: <https://soundcloud.com/salome-lamas-800205436/2018-affektenlehre/s-qXv9t>



Affektenlehre (2018)

20.5 Fatamorgana (2018) – PUBLICATION

Technical details

Publication, offset printing on Inaset 70gr. paper, format 34 X 24 cm, 44pp., Portugal

In collaboration with Isabel Ramos
 (Technical details and edition are variable. To be printed by the institution, please refer the supporting materials. The number of copies should match the number of expected visitors to the exhibition. Materials available in English and Portuguese. Translations are allowed by the artist.)

- 20.5 Fatamorgana(2018)

[ONLINE PREVIEW: Fatamorgana_publication_tech_rider](#)



Fatamorgana (2018)

2.6 Fatamorgana (2019) - PUBLICATION

Technical details

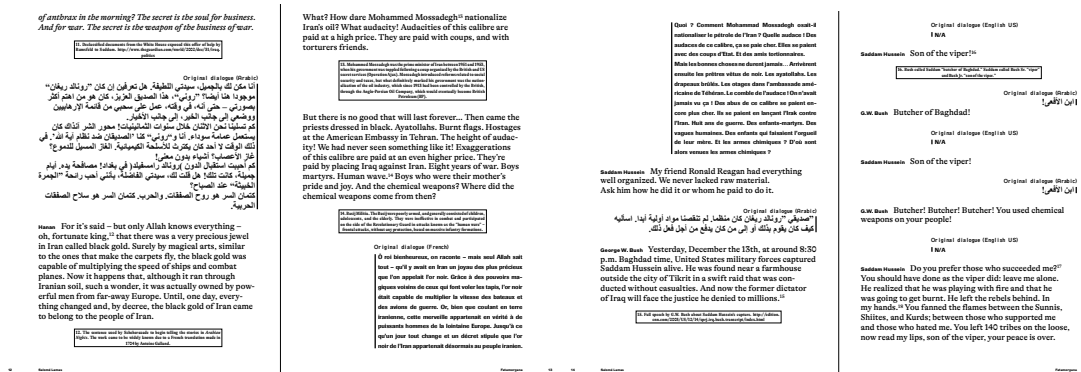
Publication, offset printing, format 15 X 20 cm, 288pp., Portugal – Italy

In collaboration with Mousse Publishing

- 20.6 Publication

[ONLINE PREVIEW:](#)

<https://www.dropbox.com/sh/ijgdt5efeuk7j2j/AAC0xLeEoltzECjkBEUMpqa?dl=0>



Fatamorgana (2019)

3. SYNOPSES AND GENERAL PROJECT INFO

Short description

Fatamorgana is a multimform project comprehended between 2016 and 2019. It contemplates the theatre play *Fatamorgana* (2017), the film *Fatamorgana* (2018–

2019), the publication *Fatamorgana* (2018), the sound installation *Affektenlehre* (2018), the film *What do we talk about when we talk about Fatamorgana* (2018), and the publication *Fatamorgana* (2019).

Fatamorgana is a political parody, in which historical and contemporary personalities narrate post-WWII global history and geopolitics, through a web of references and direct citations. *Fatamorgana* is a speculative comedy. The undercurrent is one of sense, illusion and truth.

Hanan—a Muslim cousin of Molly Bloom—finds herself, not sure how, in Beirut's waxwork Hall of Fame museum after its closing hours. Like the most virtuous Penelope, this woman waits for her husband; she appears to have set a date with him; but he has not arrived; where can he be? While waiting, she begins interacting with the wax figures in the museum's empty rooms, and the figures respond back. Blending and clashing sixteen differing languages, as well as a variety of fiction and non-fiction sources, *Fatamorgana* is a multidimensional space, a kind of experiment with truth, or a type of fiction that sets up a platform for the collision of multiple fragments, elements, stories, facts, derived from direct experience in the world.

The deity Fata Morgana is the goddess of illusion whose main role is to deceive humans: The key is to educate the mind to see the truth in the appearances, rather than imagining that these illusions exile truth to a sphere somewhere beyond it, unattainable by human cognition.

Description

Fatamorgana is a multiform project comprehended between 2016 and 2019. It contemplates the theatre play *Fatamorgana* (2017), the film ©*Fatamorgana* (2018–2019), the publication *Fatamorgana* (2018), the sound installation *Affektenlehre* (2018), the film *What do we talk about when we talk about Fatamorgana* (2018), and the publication *Fatamorgana* (2019).

Fata Morgana is the Italian name for Morgan le Fay (meaning "Morgan the Fairy"), a sorceress of medieval legends. This sister of the legendary King Arthur is sometimes portrayed as the ruler of the island paradise Avalon and is said to have had a number of magical powers, with which she caused a great deal of trouble. Among her powers, say some versions of the legend, was the ability to change shape, and she has been blamed for causing complex mirages over bodies of water, especially in the Strait of Messina. Today we know that such optical illusions are really caused by atmospheric conditions, but we still sometimes use "fata morgana" as a synonym of "mirage." "Fata Morgana," Merriam-Webster.com, accessed January 5, 2019.

Fata Morgana is a complex form of superior mirage that is seen in a narrow band right above the horizon.

Although the term Fata Morgana sometimes is applied to other more common kinds of mirages, true Fata Morgana is different from both an ordinary superior or inferior mirage.

Fata Morgana mirages significantly distort the object or objects on which they are based, often such that the object is completely unrecognizable. A Fata Morgana may be seen on land or at sea, in polar regions, or in deserts, however, a Fata Morgana may only be observed on hot days. It may involve almost any kind of distant object.

Often, a Fata Morgana changes rapidly. The mirage comprises several inverted (upside down) and erect (right side up) images that are stacked on top of one another. Fata Morgana mirages also show alternating compressed and stretched zones.

Fatamorgana is a political parody, in which historical and contemporary personalities narrate post-WWII global history and geopolitics, through a web of explicit references and direct citations. *Fatamorgana* is a speculative comedy. The undercurrent is one of sense, illusion and truth. Hanan—a Muslim cousin of Molly Bloom—finds herself, not sure how, in Beirut's waxwork Hall of Fame museum after its closing hours. Like the most virtuous Penelope, this woman waits for her husband; she appears to have set a date with him; but he has not arrived; where can he be? In the museum's empty rooms she undertakes a series of conversations with the wax figures. The deity Fata Morgana is the goddess of illusion whose main role is to deceive humans. The key is to educate the mind to see the truth in the appearances, rather than imagining that these illusions exile truth to a sphere somewhere beyond it, unattainable by human cognition.

Fatamorgana is a speculative comedy. The main theme in the project is that of sense, illusion and truth. The project presents the deity Fata Morgana as the goddess of illusion whose main role is to deceive humans. The allegorical dimension involves a gradual coming to awareness of these illusions. The key is to educate the mind to see the truth in these appearances, rather than imagining that these illusions exile truth to a sphere somewhere beyond it, unattainable by human cognition. Hanan, a character that inhabits some of the project's productions, is convinced that her contemporaries suffer from a myopic fixation on empirical particulars that momentarily transfix the mind; but these particulars are only ever transient, and while one is fixated on them, one fails to see the deeper truth.

4. MAIN CREDITS

Fatamorgana (2016–2019) by Salomé Lamas, produced by Lamaland in coproduction with BoCA – Biennial Of Contemporary Arts, Les Films du Bal.

With the support of: CCB – Centro Cultural de Belém, Culturgest – Caixa Geral de Depósitos, DGArtes – Direcção Geral das Artes, Fundación Botín; the development

support of: CNAP – Centre National des Arts Plastiques, Marra.tein, Ashkal Alwan, 2017 Faliro House | Sundance Institute Mediterranean Screenwriters Workshop, Colectivo 84; and the additional support of: Colecção António Cachola, Fundação Calouste Gulbenkian, Screen Miguel Nabinho, Walla Collective, Íngreme, Alexandra Moura, DB Studios, Hall of Fame, Escola das Artes – Universidade Católica Portuguesa, MacDowell Colony, Terratreme, Yaddo, Brown Foundation – Dora Maar House.

5. DATE / EVENTUALLY INDICATE A PERIOD OF TIME IF THE WORK WAS REALISED OVER A YEAR

4b. Date of creation, if different from the date of realization

(for example: for a photography, date of shooting and date of print; date of reduced-scale model, or matrix, mould, or date of publication, etc.)

Shooting location: Lebanon 2016, Lebanon 2018

Date of production: Lebanon, France, Portugal, Italy 2016-2019

World premiere: Fatamorgana (2017) – Theater show

Location: CCB Centro Cultural de Belém, Portugal 2017

World premiere: Fatamorgana (2018) – Installation

(Fatamorgana (2018), Affektenlehre (2018), Fatamorgana (2018))

Location: Culturgest, Portugal 2018

World premiere: Fatamorgana (2021) – Installation

(Fatamorgana (2017), ©Fatamorgana (2018-2019), Affektenlehre (2018), Fatamorgana (2018), Fatamorgana (2019), What do we talk about when we talk about Fatamorgana (2018))

Location: Fundación Botín, Spain 2021

6. TECHNICAL DETAILS AND MATERIALS

FATAMORGANA (2017)

Theatre show, 120min, Portugal – France

a) Materials:

- Technical rider materials upon request.
- Documentation
- Video and soundtrack of the play
- 1 Digital video master HD, apple pro res 4444. mov, with stereo sound.

©FATAMORGANA (2018-2019)

HD vídeo, 2:39, color/black and white, dolby 5.1 sound, 120 min, Portugal-France-Lebanon

(Both versions – color and monochromatic – are available in stereo. Language: Various. The work is available with Portuguese and English subtitles.)

a) Materials:

- 1 Digital video master HD, apple pro res 4444. mov, with sound Dolby 5.1 / stereo.
- The digital master is available in English and in Portuguese version. Other versions can be produced upon request by the artist or by the institution. (Please request the transcript of dialogues and transcript of graphical contents.)
- If two versions of the same video (example Portuguese and English) are exhibited the video should be “sync. in a loop”. Both versions should be projected in the same screen.

Example for a 2 – Channel video installation sync in a loop:

Master English – 1 Digital video master HD, apple pro res 4444 .mov, with sound Dolby 5.1 / stereo.

Master Portuguese – 1 Digital video master HD, apple pro res 4444 .mov, no sound.

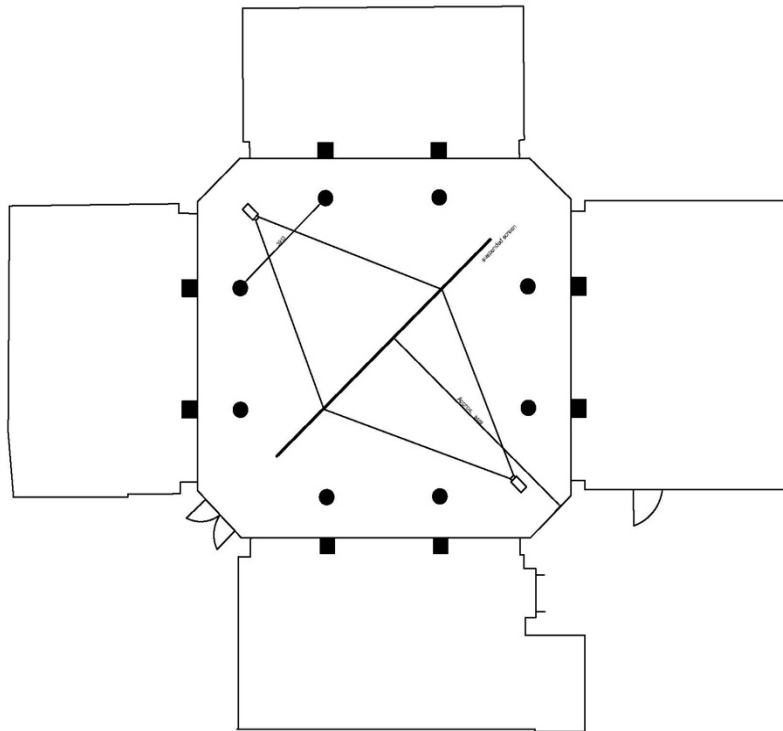
b) Material for base or background:

When possible respect the instructions and exhibition design (Check installation build up plans.)

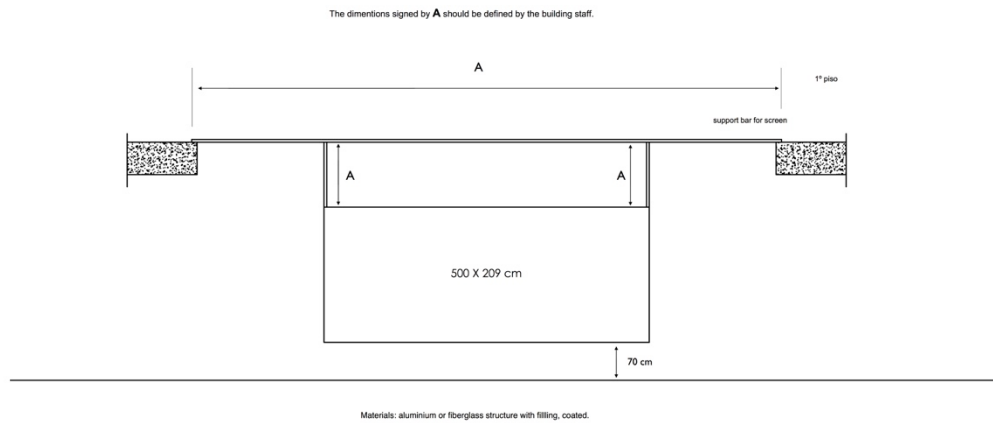
→ **Projection / Museum space**

Fatamorgana can be projected/installed in the museum space, either in a loop or with a detailed timetable.

A. Screen specs:



Technical drawings by Fernando Brizio of a suspended screen, designed for ©Fatamorgana(2018-2019)



Technical drawings by Fernando Brizio of a suspended screen, designed for ©Fatamorgana(2018-2019)

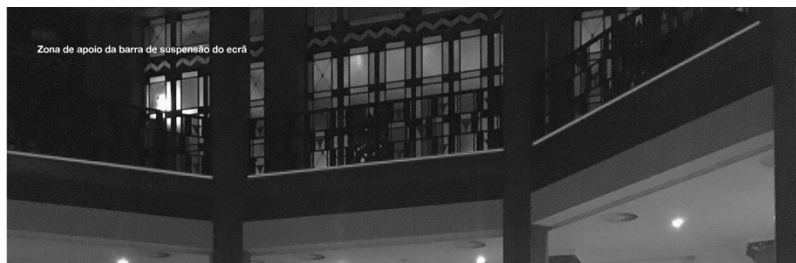


Image of Culturgest Porto indicating the support area for the screen, designed for ©Fatamorgana(2018-2019)



©Fatamorgana(2018-2019) at Fatamorgana at Culturgest Porto, curated by Delfim Sardo, 2018. Photo by Dlnis Santos

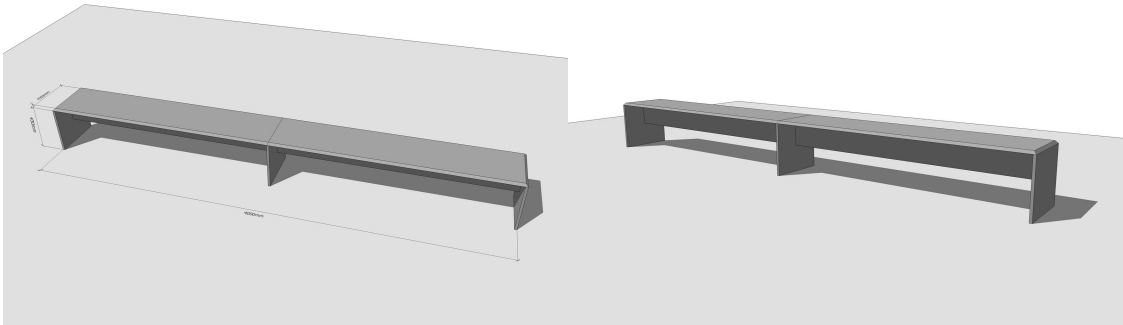
Materials: Aluminum/ fiberglass structure filled and coated
Screen measures: Aspect ratio 2.39 (500 X 209 cm)
Distance from the floor: 70 cm

B.Walls: Color Ref: NCS S-5500-N

C.Bench: Other options should be contemplated.



Bench I "outdoor plastic chairs" (white / black)



Bench I painted NCS S-5500-N



Bench III "cinema chairs"

C. Image specs:

Projection area:

- Coated mat, preferably with screen (indicated brand Rosco). In case of exchange, the artist and her studio must be approached for approval of the new materials.

- If the projection screen is not used, the surface must have a good finish, with a two-color finish of white paint, with a homogeneous finish. It should then be finished with a layer of Rosco SuperSaturated White paint.

Projection conditions:

- The room should be as dark as possible, with no direct light inputs.
- The projectors should be at the same height and distance from the screen.
- The projector should be mounted suspended and as close to the screen as possible.
- Recommended projection area 500 x 209 cm (2:39)
- Minimum projection area 350 X 146,4 cm (2:39)

Equipment:

- 1 Full HD Projectors, rec. 5000 / min. 3000 ANSI Lumens and 20,000: 1 Contrast.
- 1 MediaPlayer Professional.
- 1 HDMI cables of 1 meter, good quality.

Language options:

→ If two versions of the same video (example Portuguese and English) are exhibited the video should be "sync. in a loop". Both versions should be projected in the same screen.

Example for a 2 – Channel video installation sync in a loop:

Master English – 1 Digital video master HD, apple pro res 4444 .mov, with sound Dolby 5.1 / stereo.

Master Portuguese – 1 Digital video master HD, apple pro res 4444 .mov, no sound.

Equipment for "language option":

- 2 Full HD Projectors, rec. 5000 / min. 3000 ANSI Lumens and 20,000: 1 Contrast.
- 2 MediaPlayer Professional, with network connection, and Synchronism
- 2 HDMI cables of 1 meter, good quality.
- 1 RJ45 network cable

B. Sound specs:

Room and conditions of installation:

- Insulation and acoustic treatment with panels should be made in the measurement of the room, with main incidence in songs and large flat surfaces.
- The columns must be installed on the walls or on floor supports suitable for this purpose.
- The cables should be as visible as possible.
- The columns must all be mounted at the same height and, if necessary, all with the same inclination.
- 2.5 mm speaker cable must be used throughout the installation.
- The SubWoofers should be placed on the floor.

Equipment (the equipment can be reduced to a stereo option):

- 5 columns minimum 300W R.M.S.
- 3 Stereo amplifiers with minimum 700 W R.M.S.
- 1 subwoofer minimum 500 W R.M.S.
- 1 5.1 decoder

(If two screens are contemplated the equipment the number of columns doubles to match the effect and to avoid perspective distortion)

→ **Projection / Auditorium**

Fatamorgana can be projected at the museum's auditorium, either in a loop or with a detailed timetable.

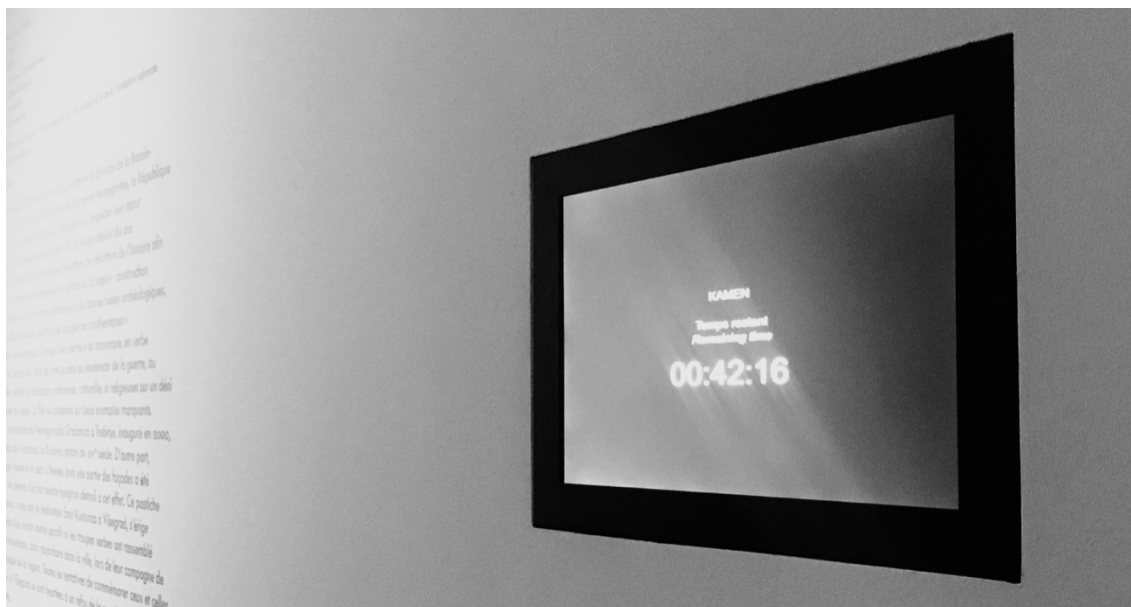
Fatamorgana can be programmed in film cycles, single screenings or included in parallel events.

Exclusions:

Fatamorgana cannot be programmed in cinema theatres either non-profit or commercial.

Fatamorgana 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.



©Fatamorgana(2018-2019) reference image for timer.

WHAT DO WE TALK ABOUT WHEN WE TALK ABOUT FATAMORGANA
HD video, 2:39, black and white, dolby 5.1 sound, 40 min, Portugal – France –
Lebanon

(The work is available in stereo. Language: English and French. The work is available with English subtitles.)

a) Materials:

→ 1 Digital video master HD, apple pro res 4444. mov, with sound Dolby 5.1 / stereo.

b) Material for base or background:

When possible respect the instructions and exhibition design (Check installation build up plans.)

→ **Projection / Museum space**

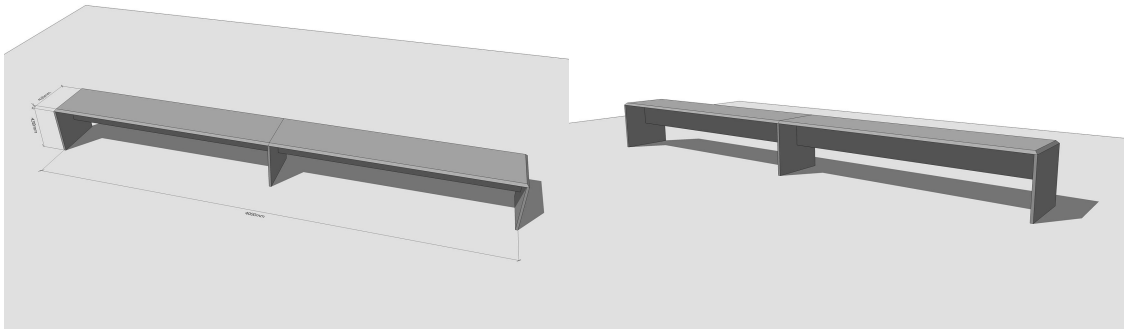
What do we talk about when we talk about Fatamorgana can be projected/installed in the museum space, either in a loop or with a detailed timetable.

A. Screen specs:

Please refer to image specs.

B.Walls: Color Ref: NCS S-5500-N

C.Bench: Other options should be contemplated.



Bench painted NCS S-5500-N

C. Image specs:

Projection area:

- Coated mat, preferably with screen (indicated brand Rosco). In case of exchange, the artist and her studio must be approached for approval of the new materials.
- If the projection screen is not used, the surface must have a good finish, with a two-color finish of white paint, with a homogeneous finish. It should then be finished with a layer of Rosco SuperSaturated White paint.

Projection conditions:

- The room should be as dark as possible, with no direct light inputs.
- The projectors should be at the same height and distance from the screen.
- The projector should be mounted suspended and as close to the screen as possible.
- Recommended minimum projection area 350 X 146,4 cm (2:39)

Equipment:

- 1 Full HD Projectors, rec. 5000 / min. 3000 ANSI Lumens and 20,000: 1 Contrast.
- 1 MediaPlayer Professional.
- 1 HDMI cables of 1 meter, good quality.

B. Sound specs:

Room and conditions of installation:

- Insulation and acoustic treatment with panels should be made in the measurement of the room, with main incidence in songs and large flat surfaces.
- The columns must be installed on the walls or on floor supports suitable for this purpose.
- The cables should be as visible as possible.
- The columns must all be mounted at the same height and, if necessary, all with the same inclination.
- 2.5 mm speaker cable must be used throughout the installation.
- The SubWoofers should be placed on the floor.

Equipment (the equipment can be reduced to a stereo option):

- 5 columns minimum 300W R.M.S.
- 3 Stereo amplifiers with minimum 700 W R.M.S.
- 1 subwoofer minimum 500 W R.M.S.
- 1 5.1 decoder

→ **Projection / Auditorium**

What do we talk about when we talk about Fatamorgana can be projected at the museum's auditorium, either in a loop or with a detailed timetable. It's screening should be explicitly included in the official exhibition program.

What do we talk about when we talk about Fatamorgana can be programed in film cycles, single screenings or included in parallel events.

What do we talk about when we talk about Fatamorgana can be programed in cinema theatres either non-profit or commercial.

Exclusions:

What do we talk about when we talk about Fatamorgana 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

AFFEKTENLEHRE (2018)

Sound installation, Dolby 5.1 sound, 20 min, loop, neon 25 x 188.4 cm, black rubber granule, Portugal

In collaboration with Miguel Martins

[The work is available in stereo.]

a) Materials:

→ 1 neon 25 x 188.4 cm

→ 5 Digital Wav. for Dolby 5.1 (with one loop):

Master 5_1.C

Master 5_1.L

Master 5_1.R

Master 5_1.LFE

Master 5_1.Ls

Master 5_1.Rs

→ 2 Digital wav. for stereo (with one loop):

Master 5-LtRt_01.L

Master 5-LtRt_01.R

b) Material for base or background:

When possible respect the instructions and exhibition design (Check installation build up plans.)

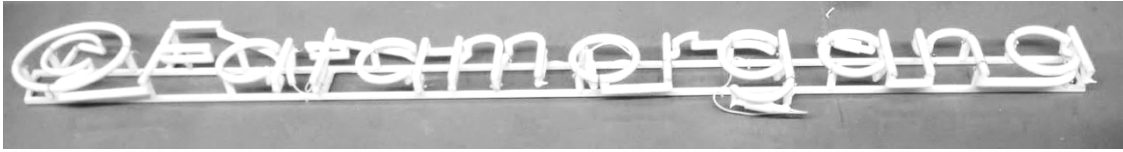
A.Walls: Color Ref: NCS S-5500-N

B. Floor: Rubber "granulate", granulometry 4,00-7,00mm / black



Granulate image reference

C. Néon



Neon image reference

Measures:

25 cm Height, 188.4 cm Length

Equipment:

2 steel cables for hanging

1 transformer with cables and plug



Affektenlehre (2018) at Fatamorgana at Culturgest Porto, curated by Delfim Sardo, 2018. Photo by Dlnis Santos.

B. Sound specs:

Room and conditions of installation:

- Insulation and acoustic treatment with panels should be made in the measurement of the room, with main incidence in songs and large flat surfaces.
- The columns must be installed on the walls or on floor supports suitable for this purpose.
- The cables should be as visible as possible.
- The columns must all be mounted at the same height and, if necessary, all with the same inclination.
- 2.5 mm speaker cable must be used throughout the installation.
- The SubWoofer should be placed on the floor.

Equipment:

- 5 columns minimum 300W R.M.S.
- 3 Stereo amplifiers with minimum 700 W R.M.S.
- 1 subwoofer minimum 500 W R.M.S.
- 1 Wav Multi-channel Audio Player

FATAMORGANA (2018)

**Publication sample in Portuguese: Publication, offset printing on Inaset 70gr. paper, format 34 X 24 cm, 44pp., Portugal
In collaboration with Isabel Ramos**

- Technical details and edition are variable.
- To be printed by the institution upon instruction, please refer to the attachment sample. The number of copies should match the number of expected visitors to the exhibition.
- Please check the attachment “**MATERIALS FOR PUBLICATION**”.
- The materials are available in Portuguese and English versions, translations are allowed by the artist.
- The design of the publication should match the design identity of the exhibition and of the project and/or hosting institution.

a) Materials:

- Intro note.doc (181 words)
- Synopsis.doc (79 words) – optional
- Fatamorgana text.doc (22518 words)
- Index figures.doc (3190 words)
- End note.doc (83 words)
- Credits.doc (947 words) – please select credits for inclusion
- Image.tiff – optional
- Please refer to materials in attachment (materials available in Portuguese and English)

b) Material for base or background

When possible respect the instructions and exhibition design (Check installation build up plans.)

A. Contents

Please refer to a) Materials

B. Design

- The recommended font matching the project's identity is Tw Cen MT.
- The design of the publication should match the design identity of the exhibition and/or hosting institution.
- The publication should resemble a newspaper in both format and paper.
- The artist or studio should be contacted. If the artist or studio are not available please refer to sample publication in attachment.

C. Placement within the exhibition

- The publication should be placed inside of the exhibition space and regarded as one of its components.



Fatamorgana (2018) at Fatamorgana at Culturgest Porto, curated by Delfim Sardo, 2018. Photo by Dlnis Santos.



Fatamorgana (2018) reference image for publication.

FATAMORGANA (2019)

Publication, offset printing, format 15 X 20 cm, 288pp., Portugal – Italy
In collaboration with Mousse Publishing

Fatamorgana is a multimodal project realized between 2016 and 2019. It comprises the theatrical work *Fatamorgana* (2017), the film *Fatamorgana* (2018-19), the publication *Fatamorgana* (2018), the sound installation *Affektstrebe* (2018), the film *What do we talk about when we talk about Fatamorgana* (2018), and the publication *Fatamorgana* (2019). The current *Fatamorgana* publication is the final chapter in this longtime endeavor. It is dedicated to the graphic translation of the text at the heart of the project, alongside a variety of related materials, including project notes and contributions from Pascale Casanovi, Maria Palacios Cruz, Sara Magno, Maria Filomena Medeiros, Delfim Sardo, and Joost Smiers. The publication also provides online access to photographic, video, and sound materials, along with technical specifications for all of the project's component elements.

Fatamorgana is both a political parody and a speculative comedy, in which historical and contemporary personalities narrate post-World War II global history and geopolitics, through a web of references and direct citations. The undercurrent is one of sense, illusion, and truth.

Hamas—a Muslim cousin of James Joyce's Molly Bloom—finds herself not sure how, in Beirut's Hall of Fame waxwork museum after its closing hours. Like Homer's most virtuous Penelope, this woman waits for her husband; she appears to have set a date with him, but he has not arrived—where can he be? While waiting, she begins interacting with the wax figures in the museum's empty rooms, and the figures respond in turn.

Blending and clashing sixteen differing languages, as well as a variety of fiction and nonfiction sources, *Fatamorgana* is a multidimensional space, a kind of experiment with truth, or a type of fiction that sets up a platform for the collision of multiple fragments, elements, stories, facts.

"The deity *Fata Morgana* is the goddess of illusion whose main role is to deceive humans. The key is to educate the mind to see the truth in the appearances, rather than imagining that these illusions exist truth to a sphere somewhere beyond it, unattainable by human cognition."
—Salomé Lamas

Mousse Publishing



c) A critical text should be available in the exhibition. The artist can provide additional literature related to *Fatamorgana* (2016-2019).

d) 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 outdated. There should be a back up of the MASTERS. The artist or studio should be contacted.

Neon production

Reclamos Nascimento, Lda.
Rua Cassil, 118 4585-112 Gandra – Paredes
<http://www.reclamosnascimento.com/>
Tel: 22 415 67 91 / 22 411 48 80 Tlm. 91 977 21 63
reclamos.nascimento@gmail.com

Files and build up

Balaclava Noir
balaclava@balaclavanoir.pt
João Daniel Chaves
+351 916 243 773
joao.daniel.chaves@gmail.com

7. BIBLIOGRAPHICAL REFERENCES

SALOME LAMAS: PARAFICTION (Selected Works) by Mousse Publishing, Milan – Italy 2016
FATAMORGANA (2019)

8. REPRODUCTIONS AND FURTHER DOCUMENTATION (For our documentation, thank you for sending us, for each work, a color reproduction)

Please refer to the Dropbox for supporting materials on *Fatamorgana*:

<https://www.dropbox.com/sh/b8npskwm17jfyd/AACpW-pvWUTba3dVKvdqbG0Fa?dl=0>

Contents:

- Screeners and previews
- Documentation
- Stills
- Promotional materials
- Bibliography
- Synopsis
- Intention note
- Credits
- Transcript of dialogues
- And other supporting materials

9. ADDRESS OF THE ARTIST (STREET WITH N°, ZIP CODE, CITY, COUNTRY)

Salomé Lamas

Rua da Bempostinha 20, 3E
1150-066 Lisbon, Portugal
salomelamas@hotmail.com
+351 916644268

10. BIOGRAPHICAL NOTICE

Please refer to the Dropbox for supporting materials on the artist:

www.dropbox.com/sh/411wrj49y0xpe18/AACcJ5XzgK3BTOqBoKEnx9z9a?dl=0

www.salomelamas.info (artist website)

Contents:

- Complete portfolio
- Press reviews
- Promos
- Photos
- Bio note
- Complete filmography
- Publications
- And other supporting materials