

### 13. Self-Portrait (2016-2018) / Dream World (2018)

#### **Technical details**

13.1 Web installation, photography and text, Germany – Portugal

13.2 HD video, 2:39, black and white, Dolby 5.1 sound, 10 min., Germany – Portugal

13.3 2 Photogravure, spite-bite aquatint on 300g Somerset Softwhite paper, Dimensions: 56 x 76 cm, Portugal

13.4 3 photographs, inkjet print in fine art archival baryta paper 315gr., Dimensions: 56 x 76 cm, Portugal

#### **Synopsis**

The war in Ukraine is burning. In early 2015 a Portuguese producer allots a symbolic budget for the production of *Extinction* (2018) that allows us to return to Transnistria, a pro-Russian frozen-conflict in Moldova. We apply for journalist visas with a false script.

The visas take too long. Nevertheless, we book the crew their plane tickets; I fit part of the available budget in my pockets; S.D carries the rest from Berlin. Two days before departing all the crewmembers are granted journalist accreditations – including the Moldovan nationals.

The shooting runs as expected for 20 days. The only border incident to allude to, between Moldova and Ukraine, where we encountered KGB agents is reported in **Self-Portrait**. There is no consular protection in the territory. I'm unsure if I'll ever get to meet our friends again.

***Dream World*** is a sequence of 148 firework shots in the colossal *Memorial House of the Bulgarian Communist Party*, built on Mount Buzludzha between 1974 and 1981.

#### **Credits**

Self-Portrait (2016-18) and Dream World (2018) were produced with materials collected in January 2015 for the shooting of the feature film *Extinction* (2018) by Salomé Lamas and produced by O Som e a Fúria, Lamaland, in coproduction with Mengamuk Films and in association with Bikini, Screen Miguel Nabinho, Walla Collective; with the financial support of ICA – Instituto do Cinema e Audiovisual, the participation of Berliner Künstlerprogramm des DAAD, Fundação Calouste Gulbenkian, and the additional support of Screen Miguel Nabinho, Walla Colective, Bikini, Bogliasco Foundation, Rockefeller Foundation – Bellagio Center, Yaddo.

#### **13.2. Self-Portrait (2018)**

- HD video, 2:39, blue, Dolby 5.1 sound, 10 min., Germany – Portugal

shooting of *Extinction* (2018), January 2015

(selected credits, credits for the shooting of *Extinction* in April 2014 excluded, credits for other production stages of *Extinction* excluded.)

written, directed Salomé Lamas

assistant director Stanislav Danylyshyn

sound Salomé Lamas, Stanislav Danylyshyn  
production director Stanislav Danylyshyn, Lulia Puica  
production manager, driver Alexandru Cuciuc

#### O SOM E FÚRIA

production Cristina Almeida, Fabienne Martinot, Sofia Bénard  
accountant Aline Alves, Amadeu Dores

#### LAMALAND

production Salomé Lamas

#### MENGAMUK FILMS

production Michel Balagué  
production assistants Julliette Rigaleau, Unai Rosende

#### BIKINI

production Eugénio Marques

#### SCREEN MIGUEL NABINHO

production Ariana Couvinha, Vera Amaro

#### WALLA COLLECTIVE

production Tiago Matos

producers Luís Urbano, Sandro Aguilar, Salomé Lamas  
coproducers Michel Balagué, Marcin Malaszczyk  
associate producers Eugénio Marques, Paulo Américo, Miguel Nabinho,  
Tiago Matos, Miguel Martins  
sound equipment Screen Miguel Nabinho, Jorge Piquer Rodriguez  
insurance Gras Savoye, Riskmedia

additional credits for *Self-Portrait* (2018)

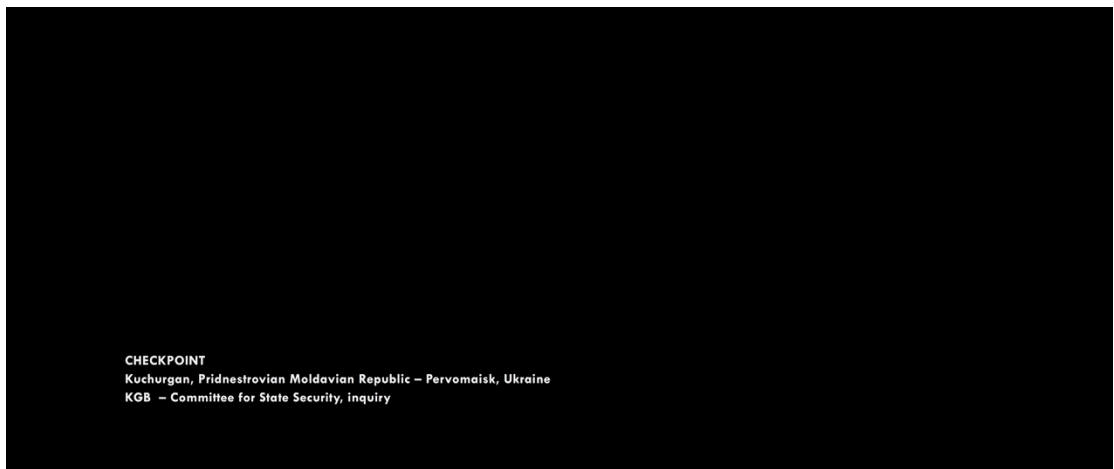
editing Salomé Lamas  
editing assistant Rita Quelhas  
intern João Martinho

translation Alina Lunina, Salomé Lamas  
additional translation Anna Avramenko, Stanislav Danylyshyn  
translation revision Salomé Lamas, Maria Inês Gonçalves, Gloria Dominguez

editing studio Lamaland  
sound studio, mix Walla Collective  
digital laboratory Bikini  
graphics Sara Bozzini

additional support

Escola das Artes – Universidade Católica Portuguesa – Porto



Self-Portrait (2018)

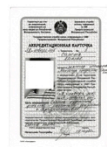
### 13.3. Self-Portrait (2017)

- 2 Photogravure, spite-bite aquatint on 300g Somerset Softwhite paper, Dimensions: 56 x 76 cm, Portugal

additional credits for *Self-Portrait (2017)*

Production: Curtas Metragens – CRL / Solar – Galeria de Arte Cinemática

Fine art: MeelPress



Self-Portrait (2017)

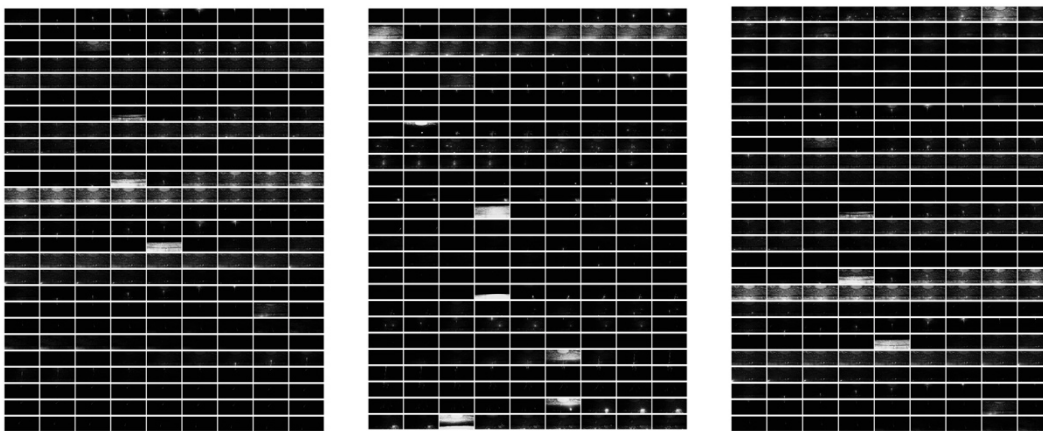
#### 13.4. Dream World (2018)

- 3 photographs, inkjet print in fine art archival baryta paper 315gr.,  
Dimensions: 56 x 76 cm, Portugal

additional credits for *Dream World* (2018)

DREAM WORLD 148 shots, 25.30mm, 2 min., 30/40 mt high, Cat F2 - weight  
TotalMat Act. 2.000gr (P.B. 9 Kg), exterior use, one ignition point  
42.7360, 25.3936 Buzludzha; Kazanlak, 6150 Bulgaria

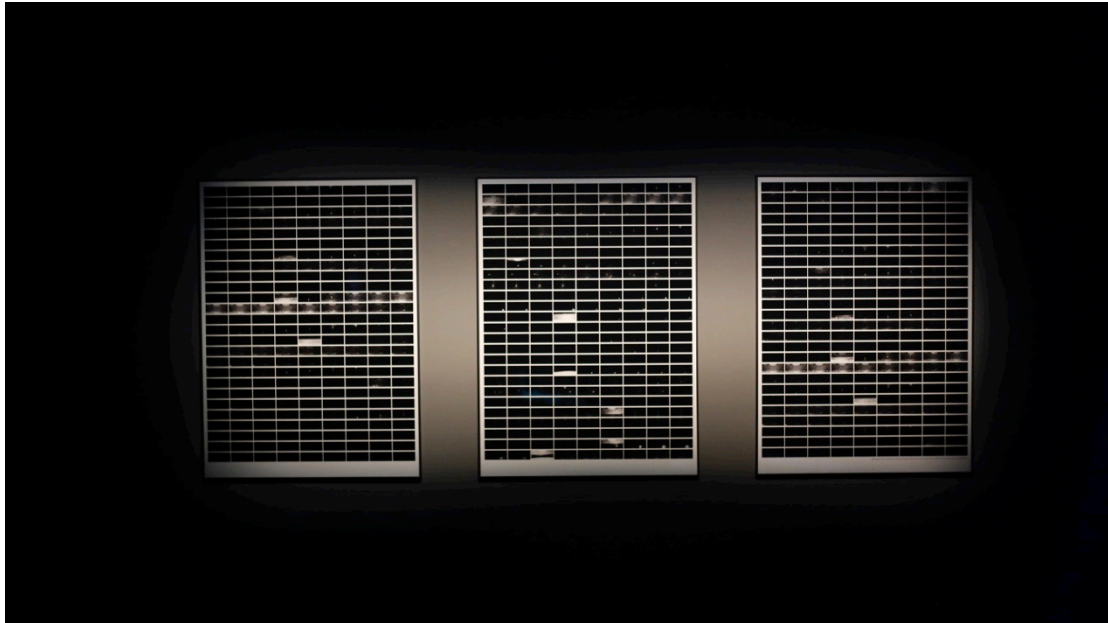
Production: Escola das Artes – Universidade Católica Portuguesa – Porto  
Fine art: André Cepeda



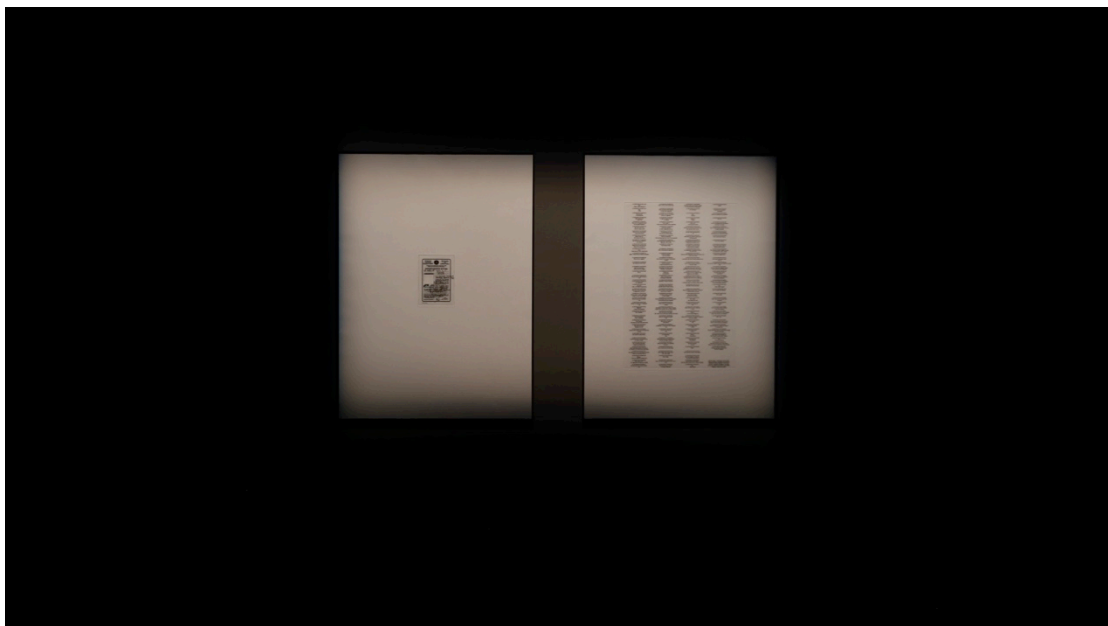
Dream World (2018)



Auto-Retrato (2018), Escola das Artes, Universidade Católica Portuguesa – Porto, Portugal



Dream World (2018) at Auto-Retrato (2018), Escola das Artes, Universidade Católica Portuguesa – Porto, Portugal



Self-Portrait (2018) at Auto-Retrato (2018), Escola das Artes, Universidade Católica Portuguesa – Porto, Portugal

### **Transcript of dialogues for Self-Portrait (2017-2018)**

February 2015 – Conversation with the KGB, military checkpoint, Kuchurgan (Pridnestrovian Moldavian Republic, Moldova) | Pervomaisk (Ukraine).

Transcript of dialogues. The inquiry continued at KGB headquarters, Tiraspol (P.M.R., Moldova). It was not recorded.

/tc 00:37:54:05 00:37:57:15

<i>Hello.

- Damn, what is going on?</i>

/tc 00:38:04:01 00:38:06:09

<i>Hello.

- Hello.</i>

/tc 00:38:06:21 00:38:08:16

<i>How are you?

- Everything is fine. </i>

/tc 00:38:08:19 00:38:11:05

<i>What is going on?

- Hello everybody.</i>

/tc 00:38:11:08 00:38:13:15

<i>Why are you all gathered here?

- Who speaks Russian?</i>

/tc 00:38:13:18 00:38:16:01

<i>Yes, but not all of them.

- Some do, the others don't?</i>

/tc 00:38:16:04 00:38:18:22

<i>Where are the documents?

- Do you have them?</i>

/tc 00:38:19:01 00:38:20:23

<i>Where? Show us.

- We already showed you.</i>

/tc 00:38:21:02 00:38:24:02

<i>Yes, but not to me. Passport.

- The passport.</i>

/tc 00:38:27:17 00:38:30:15

<i>Where do you come from and where are you going to?

- Lenin.</i>

/tc 00:38:30:18 00:38:36:00

<i>What have you been doing there?

- Right, I recognize your faces.</i>

/tc 00:38:37:15 00:38:42:12

<i>Where did you register?

- They entered and left...</i>

/tc 00:38:42:15 00:38:46:10

<i>You're out of time? Where were you lodged?

- No, no. </i>

/tc 00:38:46:13 00:38:48:18  
<i>Did you enter through Moldova?  
- Yes</i>

/tc 00:38:48:21 00:38:54:19  
<i>Which Moldovan address are you all registered in?  
- Well... we rented an apartment.</i>

/tc 00:38:55:00 00:38:58:09  
<i>Still, there must be some kind  
of registration in the EU?</i>

/tc 00:38:58:12 00:39:01:21  
<i>The EU doesn't require registration.  
Today you won't need it, right? - Yes.</i>

/tc 00:39:02:00 00:39:05:07  
<i>You only entered and left?  
Rented an apartment in Moldova? - Yes</i>

/tc 00:39:05:10 00:39:09:15  
<i>What for? Are you the translator?  
- Yes, I am.</i>

/tc 00:39:09:18 00:39:13:05  
<i>Are you Moldovan?  
- No, I'm Ukrainian.</i>

/tc 00:39:13:08 00:39:16:00  
<i>From Ukraine. And you've  
just arrived with them?</i>

/tc 00:39:16:03 00:39:19:00  
<i>Yes, they don't speak  
Russian and I do. </i>

/tc 00:39:19:03 00:39:24:12  
<i>Interesting. I want to know what you are shooting.  
- You should've called before.</i>

/tc 00:39:24:16 00:39:28:06  
<i>Film. - I understand that you're shooting  
but... Is it over or what?</i>

/tc 00:39:28:09 00:39:31:12  
<i>No, it is still the same film.

- Haven't you finished yet?</i>

/tc 00:39:31:15 00:39:37:16

<i>Why Transnistria, what is the reason?  
- Is it Moldova and Transnistria separately? </i>

/tc 00:39:37:19 00:39:41:20

<i>The main theme is Transnistria.  
- What is he smoking? Show me.</i>

/tc 00:39:41:23 00:39:45:06

<i>Tobacco.  
- Our cigarettes don't please you? </i>

/tc 00:39:45:09 00:39:50:06

<i>He's used to rollies.  
- Our cigarettes are expensive outside.</i>

/tc 00:39:50:09 00:39:52:18

<i>Are they expensive where he lives? ...Yes.  
- Yes.</i>

/tc 00:39:52:21 00:39:57:08

<i>Damn, here you can smoke them.  
- That's why they smoke tobacco. Half the price. </i>

/tc 00:39:57:11 00:40:00:02

<i>If you have the opportunity,  
you should try smoking our cigarettes.</i>

/tc 00:40:00:05 00:40:04:02

<i>It might be better for him.  
- Joking...</i>

/tc 00:40:04:08 00:40:08:23

<i>They bought some.  
- Here everyone always smokes cigarettes.</i>

/tc 00:40:09:02 00:40:12:17

<i>I was also surprised.  
For them, cigarettes are chic. - Yes?</i>

/tc 00:40:12:20 00:40:16:01

<i>It's expensive, you can  
buy it for 5€</i>

/tc 00:40:16:04 00:40:22:11

<i>That's too expensive.



- Not smoking costs less, here it's the opposite.</i>

/tc 00:40:23:21 00:40:28:14  
<i>They tasted and bought the Soyuz  
cigarettes, with no filter.</i>

/tc 00:40:28:19 00:40:32:12  
<i>Too strong for them.  
- Yes.</i>

/tc 00:40:33:12 00:40:37:03  
<i>Who is financing this expedition? </i>

/tc 00:40:37:07 00:40:39:14  
<i>Is she the director?  
- Yes, the director.</i>

/tc 00:40:39:17 00:40:42:14  
<i>Who ordered it to be about Transnistria?  
- She did.</i>

/tc 00:40:42:16 00:40:46:12  
<i>She decided?  
Is there any particular objective? </i>

/tc 00:40:46:15 00:40:50:01  
<i>Interesting, no?  
- What are you shooting in Transnistria? </i>

/tc 00:40:50:04 00:40:52:18  
<i>That's true.  
- On television?</i>

/tc 00:40:52:21 00:40:56:15  
<i>There's nothing to see.  
- Everything is adulterated.</i>

/tc 00:40:56:18 00:40:59:14  
<i>Especially in Western television. </i>

/tc 00:41:01:04 00:41:04:06  
<i>Everything's clear with you now.  
- I certainly want to see the film. </i>

/tc 00:41:04:09 00:41:07:17  
<i>But isn't there a script explaining  
what the film is about? - Yes.</i>

/tc 00:41:07:20 00:41:11:08  
<i>Is it about the lives of ordinary people or other things? </i>

/tc 00:41:11:11 00:41:17:04  
<i>Is it a worthwhile project about Transnistria? Or are there any other interests?</i>

/tc 00:41:17:07 00:41:20:23  
<i>There must be something else.  
- The history.</i>

/tc 00:41:21:02 00:41:25:04  
<i>The history of Transnistria? Did you go to United Work Collective Council office?</i>

/tc 00:41:25:07 00:41:30:05  
<i>OSTK can tell you the origin.  
- Yes, that's why we did some interviews. </i>

/tc 00:41:30:08 00:41:32:13  
<i>Have you interviewed people?  
- Yes.</i>

/tc 00:41:32:16 00:41:35:06  
<i>Who owns the car?  
- We rented it.</i>

/tc 00:41:35:09 00:41:39:22  
<i>In Chişinău? ...Is the driver from Chişinău?  
- Yes.</i>

/tc 00:41:40:07 00:41:44:08  
<i>Are you from Chişinău?  
- Yes.</i>

/tc 00:41:44:11 00:41:46:08  
<i>Is it interesting?  
- Very.</i>

/tc 00:41:46:11 00:41:49:20  
<i>What border have you crossed today?  
- We came through Dubăsari.</i>

/tc 00:41:49:23 00:41:53:16  
<i>Did you jump right in our direction?  
- To Lenin?</i>

/tc 00:41:53:19 00:41:56:14  
<i>Yes, we came to Lenin with Kolja.</i>

/tc 00:41:56:17 00:42:00:20  
<i>Who is Kolja? This is Kolja, right?  
- Yes.</i>

/tc 00:42:00:23 00:42:02:23  
<i>This is Kolja.</i>

/tc 00:42:03:02 00:42:06:05  
<i>Kolja, what did you want to show them?  
- Me?</i>

/tc 00:42:06:08 00:42:09:01  
<i>Yes, where have you been?  
- To Lenin, I live here. </i>

/tc 00:42:09:04 00:42:16:05  
<i>But did you go to your house? Or have you  
been shooting again? - No, to Oksana's.</i>

/tc 00:42:16:11 00:42:18:11  
<i>Who?  
- Natasha. </i>

/tc 00:42:18:14 00:42:20:01  
<i>Natasha?  
- Oksana.</i>

/tc 00:42:20:04 00:42:22:08  
<i>Who's she?  
- And the grandmother.</i>

/tc 00:42:22:11 00:42:28:00  
<i>There's an old woman and an old man.  
We wanted to talk to them. </i>

/tc 00:42:28:03 00:42:29:23  
<i>Are they Kolja's grandparents?  
- No.</i>

/tc 00:42:30:02 00:42:35:03  
<i>What did you want to talk about?  
- Nothing special.</i>

/tc 00:42:35:06 00:42:39:15  
<i>Considering that Moldova has almost

entered the European Union. </i>

/tc 00:42:39:18 00:42:42:20

<i>It is easier to cross the border, no documents are needed, nor the registration, as before.</i>

/tc 00:42:42:23 00:42:47:08

<i>No, only the registration.  
- And how many Moldovans do you see out there?</i>

/tc 00:42:47:11 00:42:50:21

<i>That I don't know. I just know that they have biometric passports.</i>

/tc 00:42:51:00 00:42:52:22

<i>Do you have a biometric passport?  
- You don't need one.</i>

/tc 00:42:53:01 00:42:56:17

<i>They arrive at any time, they rent an apartment and live there as...</i>

/tc 00:42:56:20 00:43:01:17

<i>I'm not sure, if it's for a long term stay I guess you must register.</i>

/tc 00:43:01:20 00:43:06:10

<i>Are these people here for a long term?  
- No, they stay until the 4th of February. </i>

/tc 00:43:06:14 00:43:13:12

<i>Isn't that a long term stay?  
- A long term stay is more than three months. </i>

/tc 00:43:13:15 00:43:15:19

<i>Now they're here as tourists. </i>

/tc 00:43:15:22 00:43:20:20

<i>Have you filmed anything today in Rîbnița?  
- In Rîbnița today... let's see.</i>

/tc 00:43:20:23 00:43:25:03

<i>Yes, near the hotel...  
We filmed him leaving.</i>

/tc 00:43:25:06 00:43:27:14

<i>Who, Kolja?  
- Yes, leaving the hotel.</i>

/tc 00:43:27:17 00:43:31:06  
<i>Is Kolja the protagonist?  
- Yes...</i>

/tc 00:43:33:13 00:43:37:04  
<i>Kolja, what do you do in Rîbnița?  
- I work.</i>

/tc 00:43:37:07 00:43:41:05  
<i>Where?  
- In the Russian Regiment.</i>

/tc 00:43:41:08 00:43:44:05  
<i>Do you work or serve in the Russian Regiment?  
- I work as a civilian.</i>

/tc 00:43:44:08 00:43:46:18  
<i>As a civilian?  
- Yes. </i>

/tc 00:43:48:10 00:43:51:13  
<i>In the heavy lifting work?  
- What?</i>

/tc 00:43:51:16 00:43:53:16  
<i>In the heavy lifting work?  
- No, no.</i>

/tc 00:43:53:19 00:43:56:10  
<i>Where?  
- Surveillance.</i>

/tc 00:43:56:18 00:43:59:00  
<i>I can't hear you.  
- Surveillance.</i>

/tc 00:43:59:03 00:44:02:14  
<i>So you're a guard?  
-Yes, yes. </i>

/tc 00:44:04:12 00:44:06:05  
<i>Hello?</i>

/tc 00:44:08:16 00:44:10:20  
<i>That cell phone doesn't have signal. </i>

/tc 00:44:10:23 00:44:15:09

<i>She has brought you presents.  
- You should've called before.</i>

/tc 00:44:15:12 00:44:19:15  
<i>You should've called before.  
Now we'll have to escort you to Tiraspol. </i>

/tc 00:44:19:18 00:44:21:18  
<i>Yes?  
- With whom?</i>

/tc 00:44:21:21 00:44:23:18  
<i>Indeed.</i>

/tc 00:44:25:20 00:44:29:11  
<i>I'm going to be punished.  
- Seriously?</i>

/tc 00:44:34:00 00:44:36:19  
<i>Why are you going to be punished?</i>

/tc 00:44:38:03 00:44:39:14  
<i>Yes, yes.</i>

/tc 00:44:39:17 00:44:45:05  
<i>The two people with the cameras  
should go by jeep.</i>

/tc 00:44:45:08 00:44:51:22  
<i>Me and Vitali Yurievich will go by van,  
to divide ourselves.</i>

/tc 00:44:53:20 00:44:58:13  
<i>You should've called yesterday,  
warning that you would arrive today.</i>

/tc 00:44:58:16 00:45:02:09  
<i>Then I would have met you...</i>

/tc 00:45:07:17 00:45:11:19  
<i>Now it'll be difficult. </i>

/tc 00:45:19:22 00:45:25:22  
<i>Have you planned to return to  
Moldova after this trip?</i>

/tc 00:45:26:01 00:45:29:21  
<i>Yes, because we didn't register for long.

- Did you enter for a day?</i>

/tc 00:45:30:00 00:45:33:04  
<i>For about six/eight hours.  
- Yes...</i>

/tc 00:45:33:07 00:45:36:16  
<i>Is the authorization for less than a day?  
- Yes, yes. </i>

/tc 00:45:37:15 00:45:40:21  
<i>Did everyone register when  
you crossed the border? - Yes.</i>

/tc 00:45:41:00 00:45:44:01  
<i>Do you all have the immigration cards?  
They must be in your passports.</i>

/tc 00:45:44:04 00:45:45:17  
<i>They didn't give us that.  
- They didn't?</i>

/tc 00:45:45:20 00:45:49:17  
<i>They only returned us the passports  
with our visas. - Visa.</i>

/tc 00:45:49:20 00:45:52:20  
<i>All clear. Do you have a visa  
for the Transnistrian territory?</i>

/tc 00:45:52:23 00:45:55:15  
<i>Yes.  
- When does it expire?</i>

/tc 00:45:55:18 00:45:59:09  
<i>Yes, it is valid until February.  
- Hmm...</i>

/tc 00:46:00:02 00:46:02:02  
<i>For a month.</i>

/tc 00:46:04:16 00:46:07:04  
<i>Kolja, when should you go back to work?  
- Tomorrow.</i>

/tc 00:46:07:07 00:46:08:22  
<i>As a guard?  
- Yes.</i>

/tc 00:46:09:01 00:46:13:07

<i>You are a Russian citizen, correct?  
- I have their passport.</i>

/tc 00:46:13:10 00:46:18:08

<i>If you have the passport you are a Russian citizen. Why are you so uncertain? - Well... Yes...</i>

/tc 00:46:18:11 00:46:20:21

<i>You have the passport and you don't know which country you belong to? </i>

/tc 00:46:21:00 00:46:24:06

<i>Nikolai Nikolaevich, maybe it's better not to waste time?</i>

/tc 00:46:24:09 00:46:26:15

<i>Should Romanich write it or will it take long?  
- We don't need to.</i>

/tc 00:46:26:18 00:46:33:13

<i>The situation has changed a bit and now you'll have to be escorted to Tiraspol. </i>

/tc 00:46:34:12 00:46:36:03

<i>Oh!  
- It's on your way out.</i>

/tc 00:46:36:06 00:46:41:13

<i>We need to talk to you in more detail. There is no need to stay here in the open field.</i>

/tc 00:46:42:02 00:46:46:21

<i>Let's go. In half an hour we'll be in Tiraspol.</i>



CURADORIA  
Daniel Ribas

COORDENAÇÃO  
João Covita

PRODUÇÃO E LOGÍSTICA  
Margarida Dinis

DESIGN GRÁFICO  
Miguel Mazeda

MONTAGEM  
Ana Amorim (AV)  
Carlos Lopes  
Rui Bourbon

APOIO TÉCNICO  
Hugo Sá  
Pedro Oliveira

AGRADECIMENTOS  
Fundação de Serralves - Museu de Arte Contemporânea

# AUTO-RETRATO

Salomé Lamas

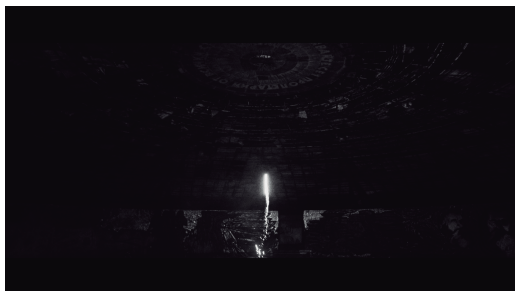
A exposição encontra-se encerrada durante o mês de agosto.

Sala Exposições  
18 JUN | 28 SET

ORGANIZAÇÃO



APOIO



A exposição *Auto-Retrato* (2018) é produzida com materiais gravados em janeiro de 2015 para a filmagem da longa-metragem *Extinção* (2018), de Salomé Lamas, produzida pelo O Som e a Fúria, Lamaland, em coprodução com Mengamuk Films e em associação com Bikini, Screen Miguel Nabinho, Walla Collective; com apoio financeiro do ICA - Instituto do Cinema e Audiovisual, com a participação da Berliner Künstlerprogramm des DAAD, Fundação Calouste Gulbenkian, e o apoio adicional da Screen Miguel Nabinho, Walla Collective, Bikini, Bogliasco Foundation, Rockefeller Foundation - Bellagio Center, Yaddo.

## Self-Portrait, 2018

Vídeo Full HD, 2:39, blue, som stereo, 10' loop, Alemanha - Portugal

## Rodagem de *Extinção* (2018), janeiro 2015

(créditos seleccionados - excluindo créditos da rodagem de *Extinção* em abril de 2014, assim como os créditos de outras fases de produção)

escrito e realizado por **Salomé Lamas**

assistente de realização **Stanislav Danylyshyn**  
som **Salomé Lamas, Stanislav Danylyshyn**  
diretor de produção **Stanislav Danylyshyn, Iulia Puica**  
coordenador de produção, motorista **Alexandru Cuciac**

O SOM E A FÚRIA

produção **Cristina Almeida, Fabienne Martinot, Sofia Bénard**  
contabilidade **Aline Alves, Amadeu Soares**

LAMALAND

produção **Salomé Lamas**

MENGAMUK FILMS

produção **Michel Balagué**  
assistentes de produção **Julliette Rigaleau, Unai Rosende**

BIKINI

produção **Eugénio Marques**

SCREEN MIGUEL NABINHO

produção **Ariana Couvinha, Vera Amaro**

WALLA COLLECTIVE

produção **Tiago Matos**

produtores **Luís Urbano, Sandro Aguilar, Salomé Lamas**  
coprodutores **Michel Balagué, Marcin Malaszczyk**  
produtores associados **Eugénio Marques, Paulo Américo, Miguel Nabinho, Tiago Matos, Miguel Martins**  
equipamento de som **Screen Miguel Nabinho, Jorge Piquer Rodríguez**  
seguros **Gras Savoye, Riskmedia**

## créditos adicionais para *Self-Portrait* (2018)

edição **Salomé Lamas**  
assistente de edição **Rita Quelhas**  
estagiário **João Martinho**

## Self-Portrait, 2017

Fotogravuras sobre papel Somerset soft white 300gr.  
76 x 56 cm  
Cortesia da artista

## créditos adicionais para *Self-Portrait* (2017)

produção **Curtas Metragens - CRL / Solar - Galeria de Arte Cinemática**  
fine art **MeelPress**

## Dream World, 2018

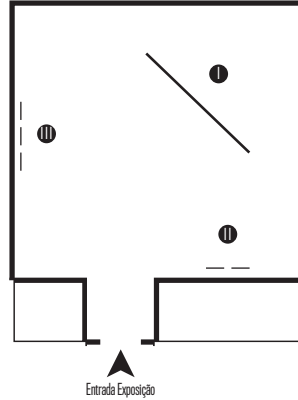
148 shots, 25.30mm, 2 min., 30/40 mt high  
Impressão a jato de tinta sob papel Barya 315gr.  
76 x 56 cm  
Cortesia da artista

## créditos adicionais para *Dream World* (2018)

produção **Escola das Artes - Universidade Católica Portuguesa**  
fine art **André Cepeda**

A guerra na Ucrânia explodira. No início de 2015, um produtor português aloca um financiamento simbólico que possibilita um regresso à Transnístria, um enclave pró-russo na Moldávia.

Solicitamos vistos de jornalistas com um "guião" falso. Os vistos levam muito tempo. No entanto, marco os bilhetes de avião da equipa; e carrego parte do orçamento disponível nos bolsos, S.D carrega o restante de Berlim. Dois dias antes de partir todos os membros da equipa recebem vistos de jornalista - incluindo os nacionais da Moldávia. A rodagem decorre ininterruptamente por 20 dias sem imprevistos; O único "incidente" foi registado e relatado em autorretrato quando nos encontrávamos próximo da fronteira com a Ucrânia. Não existe proteção consular no território. Duvido que volte a encontrar aqueles que ali conheço de novo. Salomé Lamas, junho 2017



## BIOGRAFIA

Salomé Lamas (Lisboa) estudou cinema em Lisboa e Praga, artes visuais em Amsterdão e é doutoranda em Arte Contemporânea em Coimbra. O seu trabalho tem sido exibido tanto em contextos artísticos como nos principais festivais de cinema. Conta já com diversas exposições e filmes, destacando-se as suas longas-metragens *Terra de Ninguém* (2012), *Eldorado XXI* (2016) e *Extinção* (2018). É Artista Residente na Escola das Artes no ano letivo 2017/18.

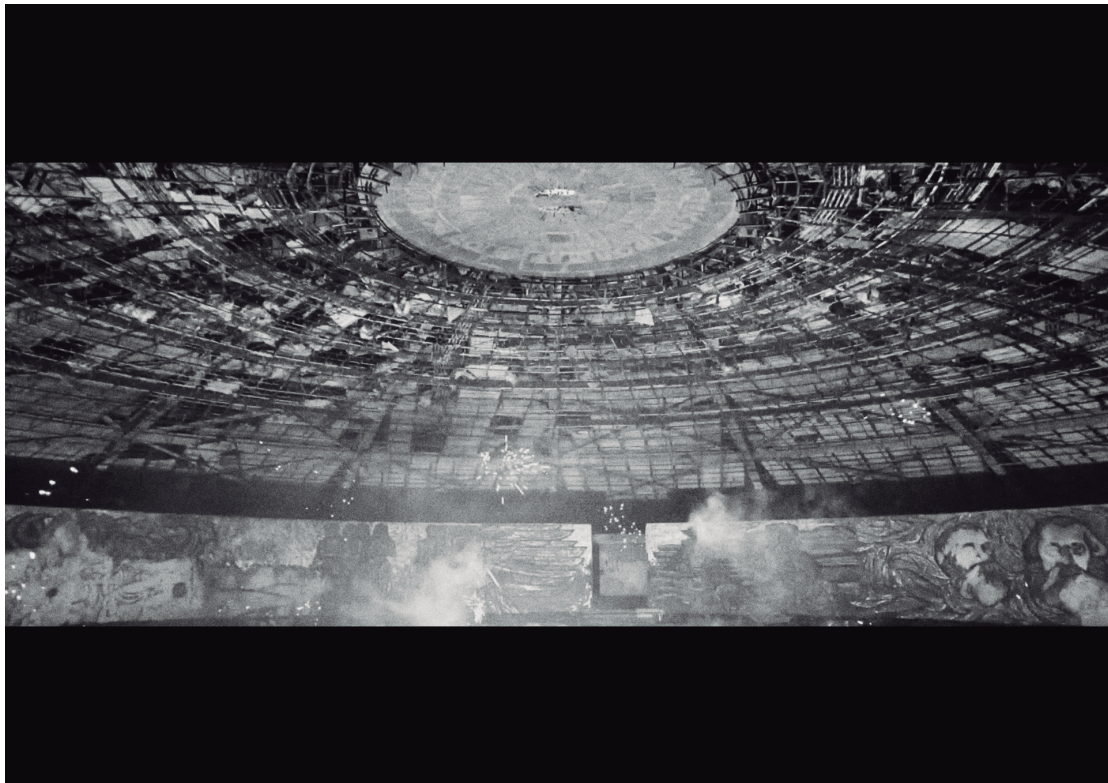
## A CAVERNA

No singular universo do seu trabalho multidisciplinar, Salomé Lamas sempre se expôs a situações complexas: enfrentar um mercenário em *Terra de Ninguém* (2012) ou viver em condições extremas para a rodagem de *Eldorado XXI* (2016) são apenas dois exemplos dos seus métodos de criação e produção. Para a artista, o próprio ato de se colocar em risco é necessário para o processo criativo. Nada mais natural, portanto, que Lamas tenha escolhido um dos espaços geográficos mais perigosos para filmar *Extinção* (2018), o projeto que está na origem desta exposição: a Transnístria, um território não reconhecido que ocupa parte da atual Moldávia, mais um dos "conflitos congelados" que surgiram com o fim da União Soviética.

Esta procura pelo Outro, aquele que radicalmente não se conhece, é fundamental na pesquisa que Lamas tem encetado. Em certo sentido, parece que a artista se provoca a si mesma para questionar as identidades (dela e dos Outros). Este *Auto-Retrato* é, por isso mesmo, uma forma de dar destaque aos fatores que nos permitem aproximar ou afastar desses outros: uma língua diferente, uma fronteira indefinida, um visto de entrada, um interrogatório e uma(s) História(a) - aqui com uma complexa rede que envolve a União Soviética, a Rússia, a Ucrânia, a Moldávia e a Roménia.

Num mundo contemporâneo onde a identidade se tornou líquida, falar de fronteiras ou de passaportes passou a ser estranho, mas é nesse paradoxo que a obra de Lamas se coloca. O diálogo que ouvimos no centro da exposição é uma clarificação das complexidades do nosso tempo, pelo seu ar datado, mais próprio de um filme de espionagem sobre a Guerra Fria, mas ao mesmo tempo tão atual, em que os conflitos são reciclados e as barreiras nacionais voltam a reerguer-se. Em *Auto-Retrato*, dialoga-se com a história pessoal da artista - que gravou, clandestinamente, a conversa policial que integra o vídeo - com uma outra História, cujas marcas são evidenciadas pela sucessão de fotografias de uma cena particular de *Extinção*. *Aí*, a pirotecnia - normalmente celebratória - apenas nos lembra uma nostalgia por um império que, apesar das diversas tentativas, já morreu.

Daniel Ribas



Auto-Retrato, room sheet, at Escola das Artes, Universidade Católica Portuguesa – Porto, Portugal