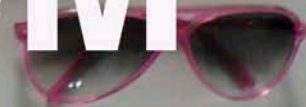
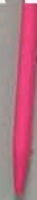
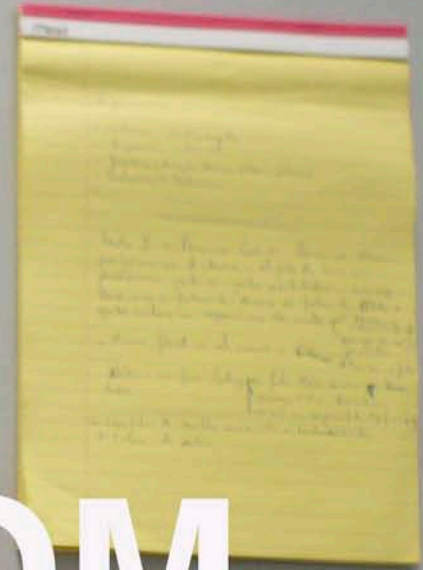


CLEAN ROOM



Clean Room by Juan Dominguez

Television has significantly influenced how we perceive reality. Fiction is seen as an active part of the process of social construction of reality. TV medium is actually a support for creating and unfolding complex universes. TV series expands their life beyond the cathode wire (which has been called cross-media narrative), adapting to multiple and simultaneous nature of network relationships. Fiction TV does not stop just broadcasting episodes but also coexisting with other formats as forums, blogs or social networking, acquiring a global dimension almost instantaneously.

Fascinated by this subject and by the effect TV series have on audiences I decided to start this project. I find very interesting the effect TV series have on us because of the addiction they produce, the way we can talk so easily about the characters, the way we speculate about the plot, the way we project the future and the way it generates expectations. And I was very interested in trying to generate this on theatre.

Clean Room became a theatre series in 2010. We created the pilot season first, it was presented only once in Laboratoires de Aubervilliers and in 2012 Season 1 was premiered and it is now on tour.

The first question to start the project was to isolate television procedures moving them to theatre media, which operates with completely different spatio-temporal laws. Lengthening the process of the audience's expectations and extending the development of narrative themes over time in different episodes. In the pilot season we created a narrative thread that gave room for a choreographic plot construction. We also generated loyalty in the viewers, delivering the episodes periodically and creating tension between repetition and new elements in each episode.

Clean Room's pilot season was an hiper-realistic fictional series of five episodes about three artists who are working for an undefined period of time, but always present, with the intention and motivation of developing their work on stage. It also explored the idea of loyalty that TV series produce, the implicit continuity in each episode that will eventually become a compromise for the viewer. In our case the spectator has to come back to the theatre and can interfere through the forum of the series, so he/she is not anonymous anymore; this is very important for us in the project.

Clean Room pilot season worked decentralizing the choreographic discourse that is usually focused on what happens on stage. Meaning that what was happening on stage and how it was written was related, influenced and built from, together and with the outside reality. The



SEASON 1

In **Clean Room Season 1**, what interests me particularly is the audience, and to create in each episode a situation where life experience can be shared in different ways and degrees.

The characters of a TV series are usually part of our lives. They are like family. A large virtual family extended all over the world. In the case of our series the family is not virtual. They are there; they come to the venue with their desires and expectations. With their questions and their positioning, with their curiosity and their attitudes. This is a lot of material already. Tonnes of sensitivity to deal with. They are already within the series and in this first season they are the series.

I was always frustrated not knowing what happens to the spectators with the knowledge produced by live experiences. They take them away, they never come back. So in Season 1 the audience becomes spectators and the spectators stop being spectators and become the protagonists.

They create an eventual community and what happens to them is what Season 1 of the series is about.

The series consists of a total of 6 episodes delivered in a periodicity of 2 per day during one week. Always with one day free in between, 6 days in total. We give two episodes a day in order to create links. That way it is possible to speculate already for the next episodes, creating desires and expectations.

Another important aspect is that in each season we grow towards an undefined place. We produce an experience in each season but we don't have to solve anything, there is no conclusion. There is the next season to continue growing together. The next season will come back next year. And the spectators will hopefully wait anxiously for it.

Every episode starts at the same place located where the spectators wait to enter the space. And always introduced by the same song: There is a light that never goes out by the Smiths.

Episode 1

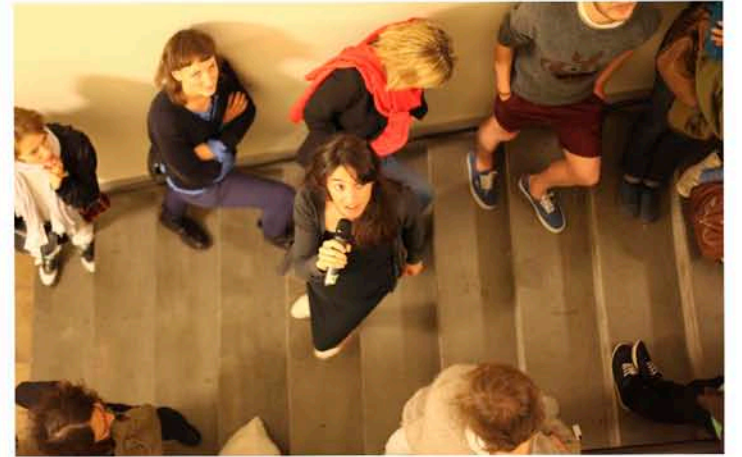
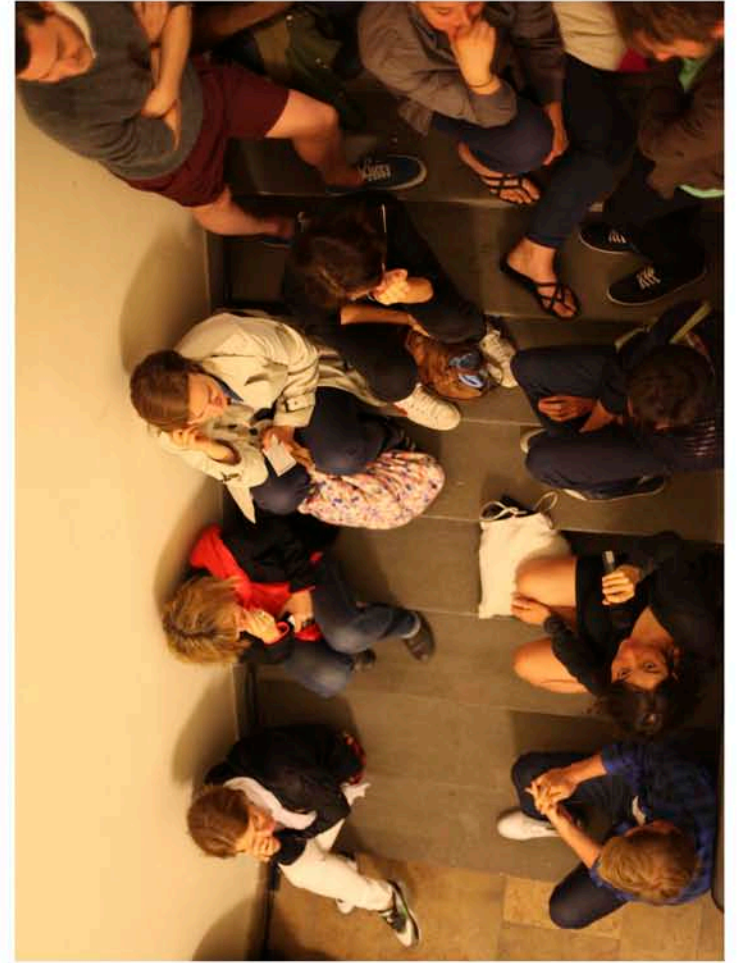
The situation of the first episode reflects on the context in which the series is inscribed (festival, institution etc.).

It is entirely developed in a waiting space where several extras take part and talk one after another. They talk about the festival where the series is presented, about the building where it is happening, about the artists and different activities that happen in that building, about the people working there, about the architecture of the neighbourhood, about the city and finally about the spectators, which is the real matter of this series.

The goal is that the spectators don't know any more if they are extras themselves or if they are not. They are not audience or witnesses of the series. They are within the series and a part of it. They are the series.

*(...) among us there is someone with a gun. In the bathroom someone has left a rolled bill of € 10. Some of you are carrying drugs. There are some couples here that pretend not to be. Someone has a donated organ, three of you have depression, two are going to fight tonight and one just threw himself out of the window. One person is wearing a 800€ dress, one I will never see again. Half of you are digesting and six have a stress related gastritis, three have scoliosis, among us there are some gold teeth, someone has 6 toes, one of you have a headache, some of you hired a baby sitter in order to see the show, 10 don't have an insurance, some of you just fell in love; all of you are producing pheromones. Below that banister someone has stuck a chewing gum,
(...)*





Episode 2

In the second episode we focus on the individual trip produced by a voice over and the individual imagination of each spectator.

After the 1st episode the audience goes from space A (waiting space) to space B (a real room). They enter the room full of cushions on the floor, they seat and lie down, and once they are comfortable the audio starts.

The voice over describes a specific imaginary path made by the whole group of spectators. It proposes a general picture of the path in which each spectator has the time to mentally fulfill the specificity, tone and nuances of the path. At the same time the spectator is able to see how this is produced, having enough time to rectify and realise psychologically how he/she is behaving within the path and what she/he is finding during the trip.

**The episode is finished with the last sentence of the voice over:
*Can you hear the music?***

The spectators start to leave the space and when they go back to space A they find that there is a band playing live. They find a new reality, another trip proposed by another kind of language, another way of relating mind and space. From that point the spectators are free to go whenever they want. The concert works as an epilogue of the second episode.

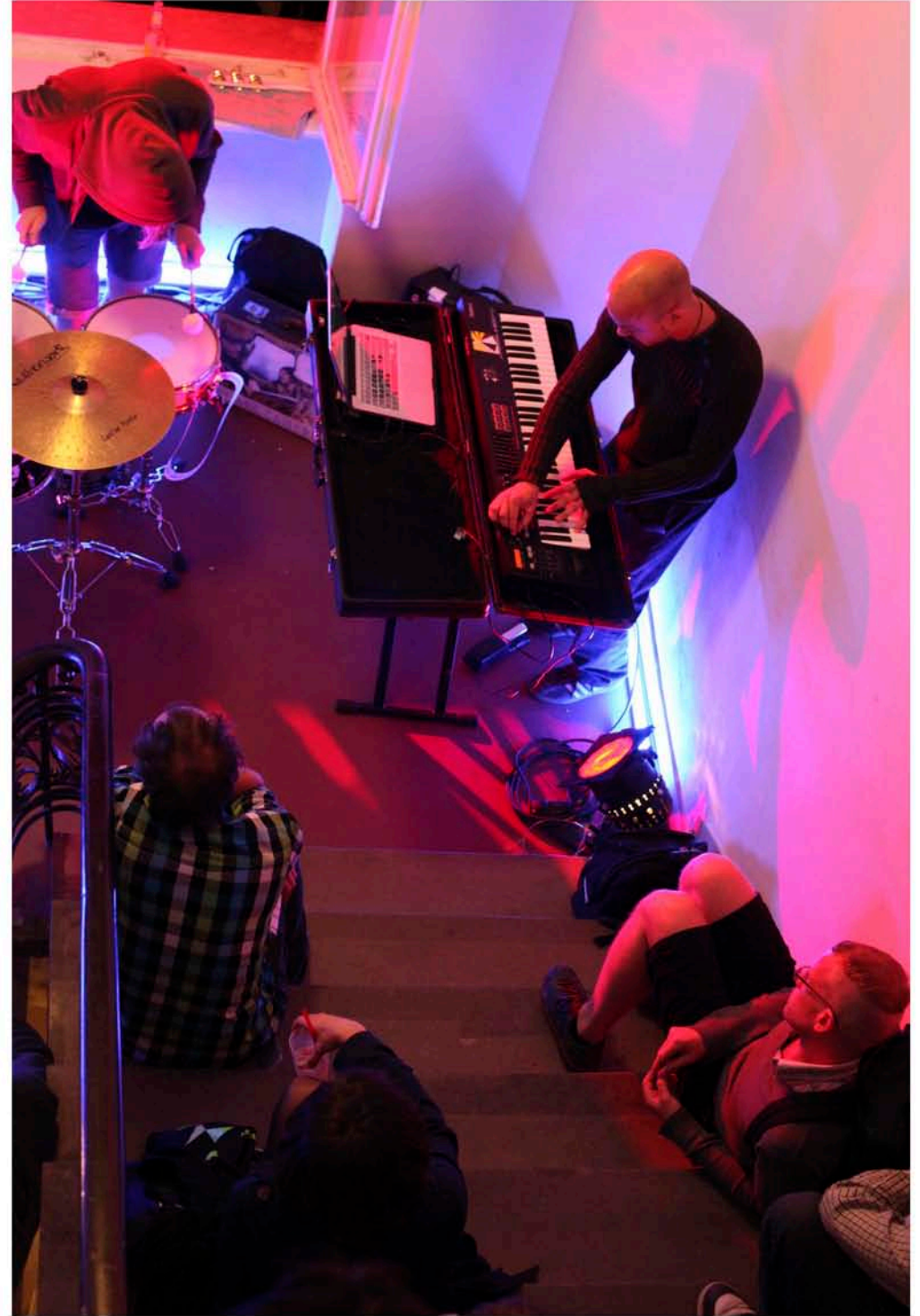
(...) You are all outside walking together towards the canal. Two twins are walking in the distance. They come towards you, holding ping pong balls. How are they dressed?

You are going opposite way. They say hello to you and continue walking. You all continue walking. The floor is a soft surface, what is it?

Which kind of sound do your footsteps produce all together? Can you distinguish your footsteps from the others'?

Is the weather cold or hot? (...)





Episode 3

Episode 3 starts again at space A from where we go to a new space. In this room the set is a kind of a snake of chairs where each spectator has another spectator sitting in front of him/her.

The same voice over from episode 2 starts asking questions. There are 3 sections of questions in this episode. In section 1, the questions are about how we individually perceive and relate to reality in a wide spectrum. In section 2 the questions delivered are about how we perceive the spectator in front of us; and in section 3 the questions are about the whole group, to give the feeling of being part of the same group and being ready to carry on together.

To produce the idea of togetherness is really important. All questions are formulated in a subtle and twisted way in order to make the participants deal with daily subjects in unexpected manners. When the questions are over we bring the group to a new space for the next episode.

(...)

What is the smell of this room?

What is the minimum you have to do to make a change?

What would you like to be a beginner in?

What would you like to be inexact at?

Who do you work for?

Do you like metaphors?

What kind of conspiracy are you involved in at the moment?

What kind of tools do you use for that conspiracy?

Of all the things you've seen on TV or in movies, what would you like to experience?

(...)





Episode 4

The audience enters a room with 12 tables prepared with wine and glasses. Episode 4 is a dinner.

Everybody takes a seat and share tables with both strangers and friends, they are free to sit wherever they like. They serve the wine themselves and start talking normally.

After a while some waiters enter the room and bring to each table one card with a written question. This is the first suggestion for a subject talk. Then after 10 minutes the waiters come back with some finger food, and after a while they start to bring more questions.

This process is repeated several times with the different courses until dessert. Questions and food are the tools for communication. This episode breaks completely the anonymity of the spectators as a new relation is established through the suggestions of the questions, which are formulated again in twisted, weird or unexpected ways and sometimes the topics can be surprising.

(...)

If you were a writer, where would you live?

Which quality or talent are you happy to have inherited from your parents?

How do you want to affect other people?

How does your partner look at the world?

What do you like about becoming older?

What are your strategies to mingle in a group of people you don't know?

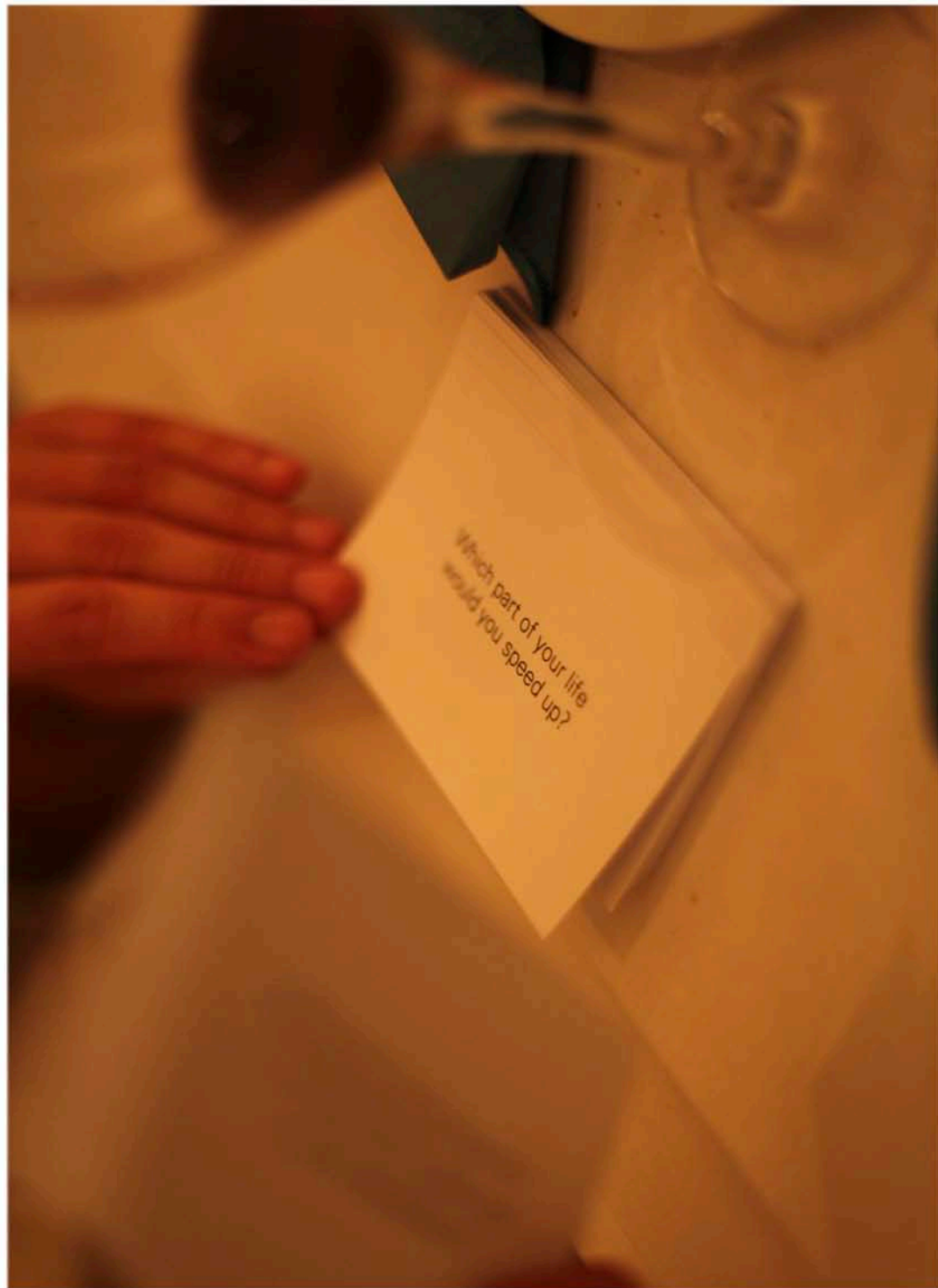
What did you want when you were 16?

When did you change?

When something fascinates you, do you like to know why?

(...)





Episode 5

We are back in space A.

We, the team of Clean Room, offer the spectators a glass of Prosecco to make a toast.

We can see the person talking life proposing a toast. The toast lasts for 20 minutes. An abnormal length for a toast. The toast proposes a trip, which is also a poetical manifesto, a declaration of intentions. This toast introduces a sensibility that motivates the spectators to move together towards the last episode. To travel together for real. To leave the building. To leave. To go.

(...)

To contradictions!

To the non-absolute!

To the uniqueness of prime numbers!

To the constant speed of light!

To the earth rotating around the sun at a speed of 108,000 km/h;

amazingly we don't get dizzy!

And also, to gravity!

To relativity!

To physicality!

To musicality!

To multiplicity!

To reality! and especially to the fictitious side of it!

(...)



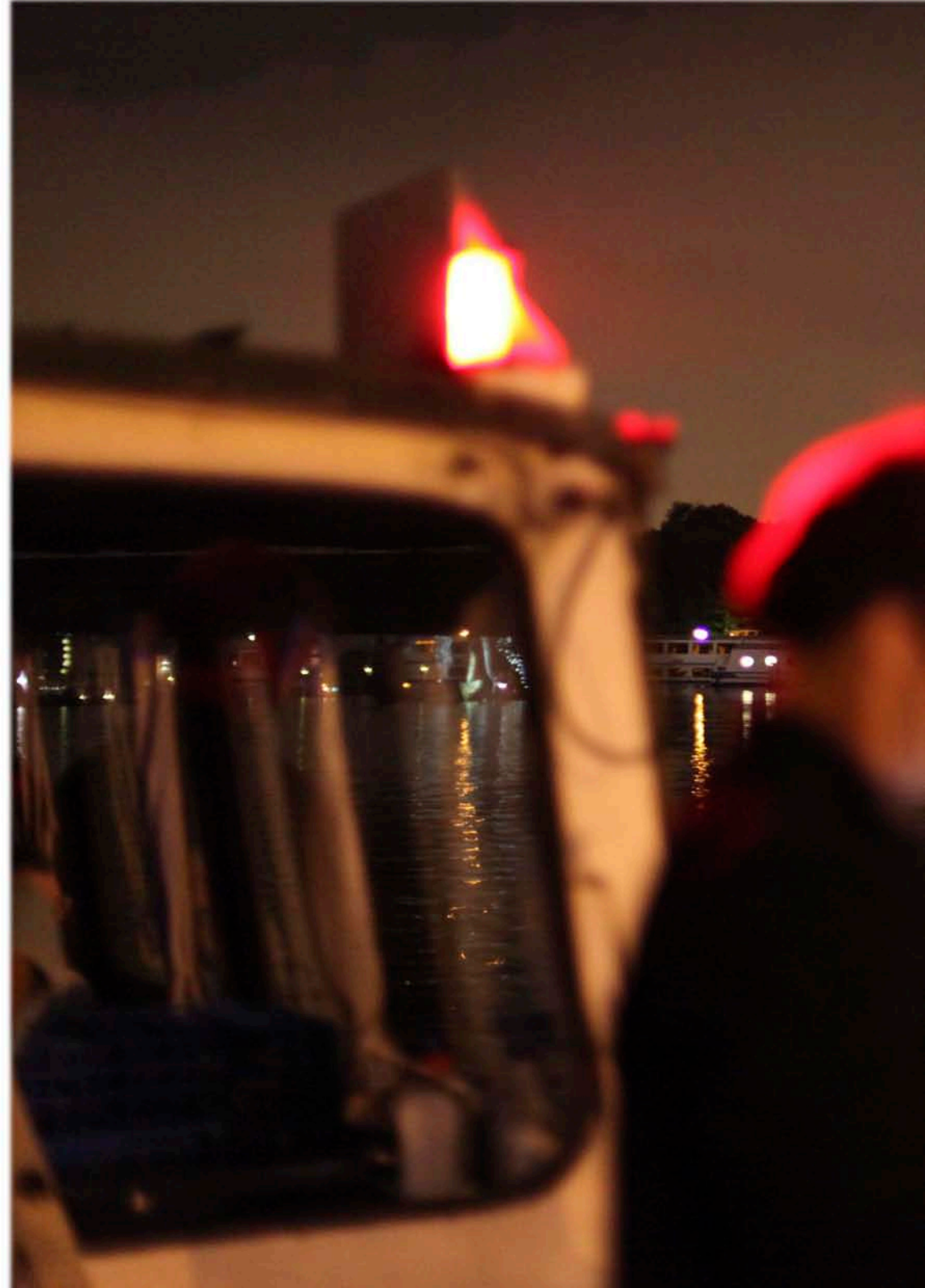


Episode 6

The last episode depends on the city where the series is performed.

In the premiere in Berlin we left the building to go outside. After 15 minutes walking we arrived to the canal where a boat was waiting for us. We entered the boat and departed for a real trip.

In this physical trip we propose not only to travel together for real but also to have a sensorial experience. There is a sound track, a digression of sounds that we can hear during the whole trip. The spectators travel through space and on the other hand they travel through the sound and how it affects their perception of the trip. The trip took around 45 minutes and we finished welcoming everybody to the second season of Clean Room next year.





Clean Room Season 1 is a production of Juan Dominguez
in co-production with Hauptstadtkulturfonds Berlin
and BUDA Arts Centre Kortrijk
With the support of Tanz im August und Sommer.bar (2011)

Concept and direction: Juan Dominguez
Created in collaboration with: María Jerez and Sara Manente
Artistic Assistant: Alice Chauchat

Collaborations for the premiere in Berlin:
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Production assistant: Michael Stuetz
Music: CAMERA
Costumes: www.potipoti.com
www.tanzimaugust.de/2012/seiten/kuenstler/dominguez.html

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