

*Welcome
to the third season
of Clean Room*

Good evening everybody.

It's important for you to know that everything that happens during this session is confidential. This means that you cannot tell anyone. Everything I say from now on is a secret and I'm counting on your full complicity.

Some of you already know what all of this is about and you've already agreed to keep the secret. For the rest of you, I just want to tell you that all this is not some wild goose chase. It is art, fully framed within the context of art. So it's really important that those of you who decide to remain in this room understand that you are committing to keep the secret forever. If you stay here, there is no turning back.

If any of you don't feel happy because you don't know what I'm going to ask of you, if you feel in any way uneasy, then this is the right moment for you to leave the room. Of course, I encourage you to stay, what we are proposing now is the continuation of the whole project, so we believe it may interest you. So please remember that from now on you are not allowed to take pictures or record any sound, or make any other kind of record.

The piece that you have just experienced and which is called "between what is no longer and what is not yet" has operated as a cover for what I'm going to propose now. You have the perfect alibi for what's coming next. If anyone asks you about the performance, you can use the first part of the night as a cover, your alibi is perfect. You've been watching a performance, there is no need to lie. Simply hide the second part of it.

Welcome

Welcome to the third season of Clean Room. Clean Room is a project we've been working on since 2010. It follows a mini-series format: each season contains six episodes which must be followed by the same group of spectators over a week. The pilots were created in Paris in 2010. In

2012 we premiered the first season in Berlin; in 2014, the second season was presented in Lille, and now in 2016 we are premiering the third and final season in Berlin.

I'd like to begin by informing you that as you have agreed to keep confidentially about what happens here today, in what you now know is the third season of Clean Room, you have become what we call secondary accomplices in this project. But what I want to propose to you now implies a bigger commitment; I'm asking you to become necessary accomplices.

I'll explain this at length: I'm proposing the creation of a parallel society with its own specific rules: it will be a secret society, anonymous, with no identity, built around a collective engagement that needs no negotiation, and that will enjoy a certain degree of autonomy and independence.

We, the Clean Room team, have drawn up a secret plan –which I'll explain to you shortly– to be executed and developed by this parallel secret society.

This third season rests on two fundamental pillars: the first one is ourselves, the people here making a commitment, the accomplices, for now still secondary accomplices; the second pillar would be the collective actions we'll carry out, the plan. We will not share this plan of activities with anybody. As I have mentioned before, confidentiality and secrecy are crucial to this third season, strengthening the parallel society and the plan we want to carry out.

How are we going to make this third season of Clean Room become a reality?

How are we going to create this parallel society?

The poetic conspiracy

I'm inviting you to conspire together, to take part in a conspiracy: the third season of Clean Room takes the form of a conspiracy.

There are many kinds of conspiracies. I'm going to explain now how we understand our conspiracy, as it implies quite a peculiar approach. I'll begin with its etymology: conspiracy comes from the Latin verb co-spirare, which means to breathe with, to breathe the same air, to breathe together. This is the fundamental metaphor of our conspiracy; it's a minimal, almost imperceptible action, but meaningful enough for our purposes.

It is impossible to conspire alone, you need more than one

person to conspire, you need a group. Our conspiracy will be a way of being together that is not identitarian, not driven by team-spirit. It's an inclusive conspiracy incorporating what every single accomplice thinks, feels, desires and pays attention to. Our conspiracy addresses a group of people that do not necessarily have to know each other. In our conspiracy we don't spend time creating a lobby, or negotiating within the group. Our conspiracy is not a reaction against something external to itself. Our parallel society is not against anything. All our conspiracy demands is commitment, and our only agreement is to keep everything secret and to engage in the planned actions.

But then the question is: if we are not conspiring against anything, what are we conspiring for? The aim of our conspiracy is to create a poetic space; a space where we might have the chance of finding poetry. The goal is to generate among the people gathered here now, what we call poetic tensions. This is very important, because it defines the nature of our parallel society and the aim of our conspiracy.

How are we going to create these poetic tensions? By means of subtle distortions of our habits and inertias; interrupting our time schedules and daily organization. Introducing absurdity and strangeness, suspending certain actions in time and space, postponing and delaying our dynamics, creating empty spaces, proposing boredom, playing with invisibility, modulating and rearranging our attention, acting anonymously and creating complicity. Seen from outside, our conspiracy takes place daily in interstitial spaces, for brief moments, in secrecy, and is the complete opposite of spectacularity.

Here's another metaphor to help us get a better picture of the specificities of our conspiracy. In the Romance languages the word "secret" is linked to the verb *secretare*, to secrete. So, perhaps our conspiracy, in its secrecy, does not show itself, instead, and almost imperceptibly, it sweats. Maybe we are in search of a conspiracy as intangible as a smell; a smell we share in our co-spirare, in our breathing together.

This is the aim of the conspiracy, perhaps it's a little hard to grasp. But whatever it is, this conspiracy does not respond to a previously established and pre-planned goal. We cannot make any promises, but we are sure there is a lot to be gained. What exactly? Of course the answer to this question is completely personal and directly related

to the interests, fears and desires of each accomplice as well as to the time, energy, commitment, and generosity that each person decides to invest.

It is impossible to know the benefits of all the efforts invested in this conspiracy before committing to it. We don't even know what this conspiracy is about. And in the case that it was about anything specific, it would be precisely the opposite of profit. There is a lot to lose: time, effort, comfort... the economy we are propounding is based on gaining by losing.

I'll give you an example: It's like when you go fishing, you partake in a ritual. You get your kit ready the day before. You get up early and go to the river. You get everything ready on the river bank and then wade into the water. And it's then that time stands still and your perception of your surroundings sharpens. You start to hear more, smell more, see more; in short, to feel more. Reality reveals itself in front of you. But you are fishing, an activity demanding a certain degree of tension; you didn't just go there to spend your Sunday off. You went there to do something highly specific, even if this activity might stay in the background. Suddenly a fish bites, you reel it in and throw it back into the river.

So, in this conspiracy we work on modes, not on results. Our secret society and the conspiracy itself are aiming to be poetic tensions in themselves.

Roles

And now a crucial question: the role or roles we play in this parallel society on carrying out the conspiracy. First, allow me to offer you some preliminary notes.

In a conspiracy not everyone involved knows each other, but everyone is connected. Some of them are in the periphery, others are located in the centre and communicate with the others, while others could be the necessary link between, let's say, the only two conspirators that know each other.

I'll give you some examples just for it to be more understandable in practical terms. For example: Pablo, the software programmer that works with us, knows all the team members, but he is not going to meet you, although he's in constant contact with the whole group. Or, for example, the press department of this theatre, which is helping us to conceal this project, creating a smoke

screen in order to protect our activities. Another relevant role has been played by those accomplices engaged in the working process over the last months. In Madrid, for example, there are a lot of them because a large part of the working process took place there, including some test runs. Another important role is played by the team of the third season of Clean Room, which is involved in three areas: 1) creating the plan, 2) coordinating logistics and 3) facilitating the conditions for the conspiracy to happen.

And now is your turn, let's talk about your roles: there are two possible roles you can play in this conspiracy: secondary accomplices or necessary accomplices. Everybody here is already secondary accomplice according to the confidentiality agreement you just accepted. You are already participating in our conspiracy, because among other things, when this talk finishes you'll get to know the plan. Even if for whatever reason you decide not to take any action.

You are not alone here. For example, all the curators programming this project will have a hard time hiding this conspiracy from the institutions they are working for; they will also have to finance the project secretly (but not illegally) with all the difficulties this involves. In this sense, all the agents involved (spectators, curators, artists, press, technicians, etc.) are at least secondary accomplices to this conspiracy.

As to your position, you can if you wish, get further involved. If, apart from keeping the secret, you decide to pass on to action you will become necessary accomplices or, what is known in legal parlance as partners in crime. For example; in a robbery there are different roles: the ones who design the plan, the person who seeks out the rest of the members of the gang, the expert in opening sophisticated bank vaults, the skilled getaway driver, the only person capable of getting out of this neighbourhood in three minutes. In order to perpetrate the bank robbery all of these people are necessary accomplices. It would be impossible to carry it out with anyone else, so in the case they were caught in the act, they would all serve the same time in prison. However a doorman, who leaves a door open or a key inside a toilet cistern, would not get the same sentence because that role could be played by anyone.

In this robbery it is not important which role each one of you plays, what is important is that it's constructed

collectively. Your role, as necessary accomplices, consists in implementing the plan, in keeping the conspiracy alive.

The specific actions we've planned can't be performed without you, since it is you who will make them possible.

And, of course, this implies responsibility. This is all I wanted to share with you about the roles. Now we will explain the plan.

The Plan

The conspiracy will last for about one month. This is the period of time we are going to commit to it. We will keep the conspiracy alive every day during this month and we will participate regularly in collective actions. There are two types of main activities in the conspiracy:

- What we call **the pulse**, consisting of small individual actions that will take place within the framework of our daily routines, seeking to keep up the tension and continuity of the conspiracy.
- What we call **the peaks**, exceptional moments for gatherings and collective actions.

Difficulties

The pulse and the peaks might involve some problems. For example, the rhythms and the schedule of the conspiracy might become an obstacle in your daily life and take you out of your comfort zone. It is also possible that there might be a conflict of priorities between an action required by the conspiracy and other personal activities. You will have to design alibis, or look a bit freaky sometimes. Your motivation might weaken at times and you may feel lazy about having to do some of those things that seem to be "just for yourself". Do not underestimate how many of us there are! You may meet other members of the conspiracy at any time. I encourage you to perform the actions even when you think you are doing them just for yourself. One more thing, sometimes you might even have the sensation of failure because, for whatever reason, very few people come to one of the peaks.

Do not despair; it may seem an impossible mission. It goes against everything. It's a challenge, it's a conspiracy against our habits, against our efficiency based economy. We know. But even so, we think it's worth the effort. Even if it seems almost impossible, let's do it.

The bar

As you can see, the peaks and pulse are not really spaces for communicating with other accomplices of the conspiracy.

Most of us will remain anonymous to one other, and isolation can be hard to bear at times. If you feel you really need to exchange ideas or doubts about the conspiracy or simply meet other accomplices; we invite you to have a drink at a specific bar (we'll give you the address at the end of this talk) on any Sunday during this two months from 4 to 6 pm.

If you go there you may find a lot of people or maybe only a few; maybe you'll arrive in the midst of a heated conversation, maybe you'll have to wait for somebody whom you can talk to to show up. Of course, neither the people running the bar nor the rest of the customers know about the conspiracy. So we appeal to your discretion.

Practical matters

We need to collect all your e-mails, postal addresses, and telephone numbers. We won't give them to anyone else, not even to the theatre or to the other accomplices. We will only use this information to send you important information and the instructions concerning each peak. Once the conspiracy is over we will erase all the information from our data base.

You will receive all information with the keyword "Colibri 27" (Hummingbird 27). Whenever you see this code you'll know what it is about.

Hummingbirds can hover in mid-air as long as they like. You all know the bird I'm referring to, don't you?

So basically that's it. This is going to be the third season of Clean Room. As a matter of fact it has already begun; we are already a parallel secret society generating a poetic space in the midst of our daily routines. This is the starting point of our space for poetry. Tension is in the air.