

About ba-deedly-deedly-deedly-dum ba-boop-be-doop! By Maria Jerez. Angela Millano, November 2015.

María Jerez is a Spanish artist who has collaborated with artists such as Juan Dominguez, Cuqui Jerez, Cristina Balnco and Amaia Urrea among others. Creators who share a playful, casual and clear spirit, sometimes even hooligan, but not at all banal or superficial. Her work is developed between the fields of choreography, theater, cinema and visual arts, and she is author of "El Caso del Espectador" (2004), "This Side Up" (2006), "The Perfect Alibi" (2011-12), "ba-deedly-deedly-deedly-dum ba-boop-be-doop!" (2014) y "Alma de Rímel" (2015).

"ba-deedly-deedly-deedly-dum ba-boop-be-doop!" begins with some objects on stage, an open door and some noises. These are sounds clearly emitted by people, but they sound more like a soundtrack with music, sirens and robotic noises. The rumble comes closer and it feels like the tremor before a great eruption. What are they doing? What is happening?

Five people enter the space, they are wearing headphones and bang! All of a sudden everything is clear: The performers are playing loudly the soundtracks that they are hearing through their devices. Rather than make our expectations disappear, the obviousness of the mechanism generates new questions: what are they listening to? It seems like a movie. Which film is it? Is it the same for all of them? Is there any delay between the audios? The tremendous work of sound composition that runs through the whole piece begins to become evident. "Ba-deedly-deedly-deedly-dum ba-boop-be-doop!" is, among other things, a symphony based on tracks from different movies (or the same?) that are constantly interacting, repeating and intertwining with each other.

The fact that the mechanism is expoused from the beginning allows the audience to relax and open up to the different levels of reality that this work proposes. The performers are focused on a simple action that is enriched throughout the piece. They repeat what they hear, they are turned into living speakers and the movement of the sound can be observed in the bodies. They vibrate and gesticulate when they reproduce the braking of a car or the load of a gun. This simple action brings to the stage images and worlds that are actually not there, and places the audience in two different places at the same time. There is a constant double state of mind for the spectator, just as it happens when reading a good book. There are some letters on the paper to be read, but the story takes the reader away to the place where the story happens, which is uniquely his/hers. This was, in fact, one of the ideas when creating the piece: "The spectators are working on creating the images that we are not showing ... In the theater there will be as many movies, images or stories as spectators" (Maria Jerez for Kunsten Centrum Buda).

And indeed this is how it happens, something is perceived through the soundtracks that is not happening on the scene and the imagination is triggered. This is a piece that activates the viewer from the beginning proposing a game of multiple stories. On the one hand there are the images raised in the imagination by the sounds and words emitted by the performers; on the other, the images that actually happen, the five bodies do not stop moving through space carrying out daily actions with simple objects, such as moving a chair or taking off their shoes; and finally, the situation generated by the coexistence of these daily actions with the soundtracks, repeated by the performers, that do not belong to them, but that sometimes come together as stitches between the here and now of the performance and that other parallel world of audios. An example of this is when to the shout of "come on, come on, come on ..." one of the performers urges the audience to take the flowers she is offering them, or when asking "what's your name, what's your real name?" one of them stares at someone in the public.

These moments of direct interpellation to the audience have a great power in the piece. Through them it pops up the performative character of the communicative acts. Performers are just fulfilling their work within the established mechanism, that is, repeating what they hear through the headphones. They are not declaring their love, but rather repeating a declaration of love while staring at someone in the audience, approaching or even touching their shoulders. But not only that, also, when making the spectators the addressee of those words they are brought suddenly to the film, they are not longer watching or imagining the film, they are rather in it. The film becomes something that happens in the entire space of the theater. Is no longer Travis (Taxi Driver) who buys a gun, but someone in the audience.

There is a big amount of enjoyable absurdity in the piece, things seem to be out of place and they appear distorted by the distance between the audio and the acts on stage but it make sense when you realise that everything they were doing was to prepare the space for an afternoon snack that they nicely share with the audience.

This piece is an appropriation of cinematographic elements and tools for the scene, is a remake, a deconstruction of the screen for the construction of the performance that, with a great sense of humor, a few objects, a clear and simple mechanism, the presentation of daily situations and different soundtraks, achieves to trigger the imagination and makes everyone enjoy.