

Aleš Čermák  
theatre and performing projects



### The Citizen and the Thing

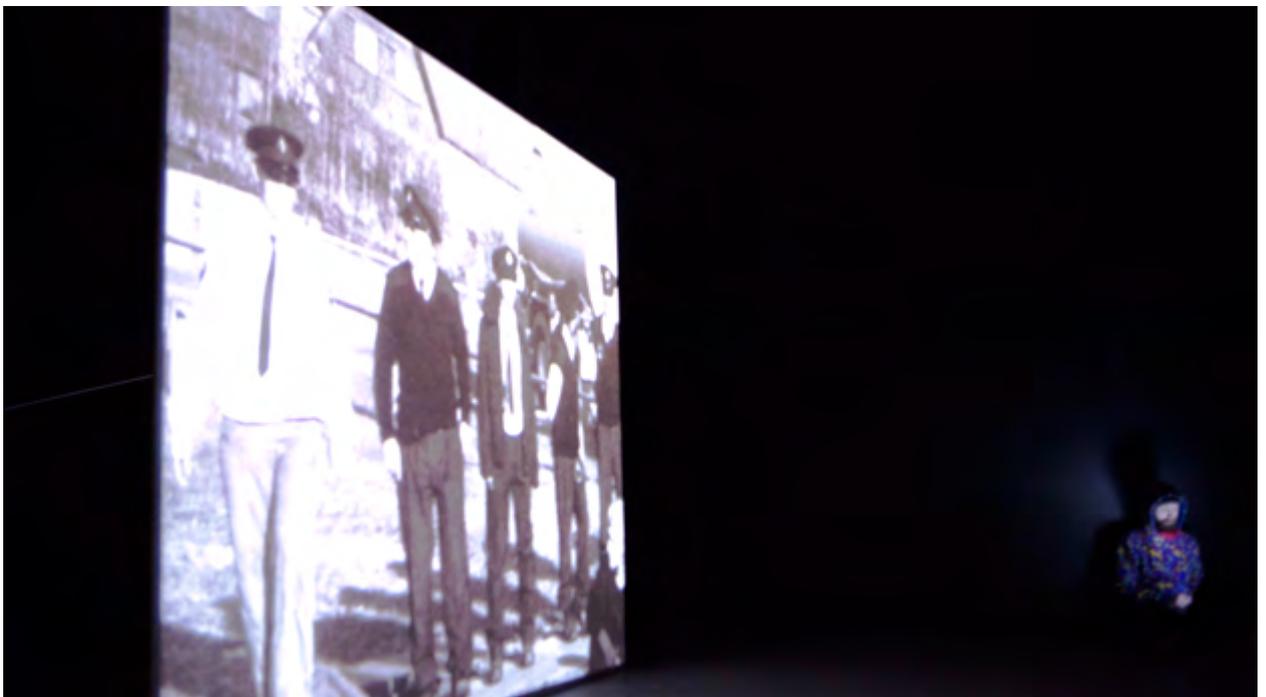
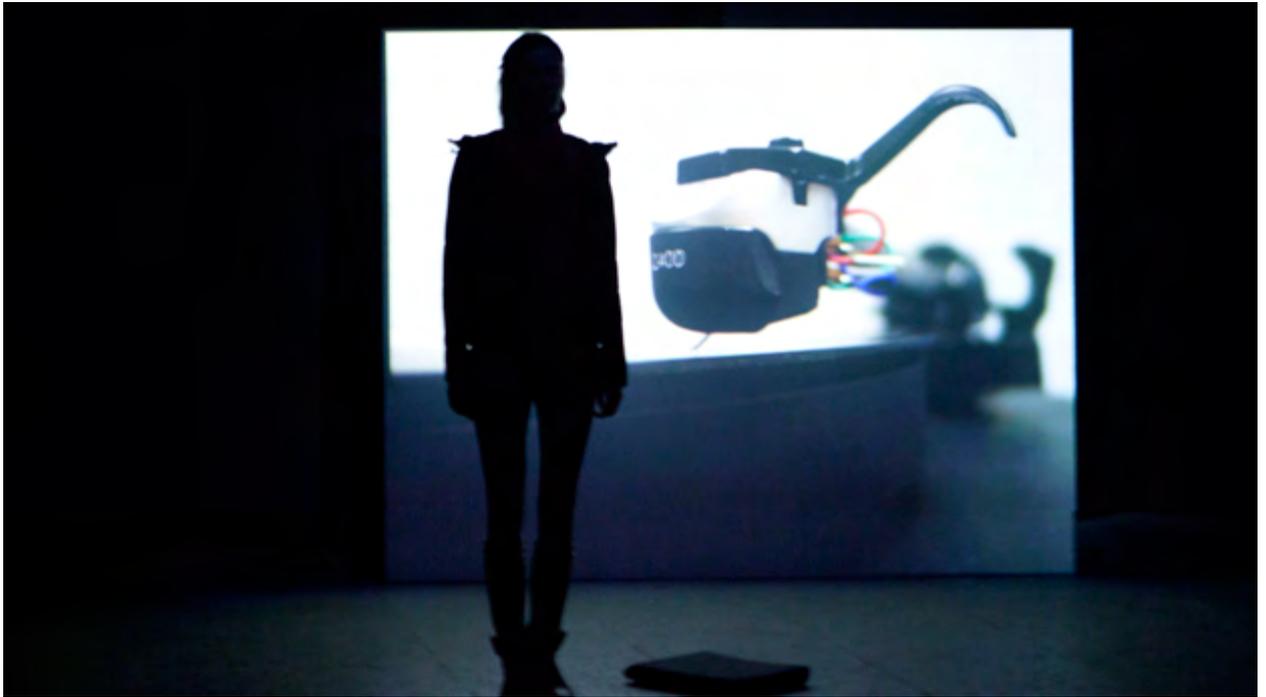
is a five-part work-in-progress project which was launched in January 2013 and will be concluded in December 2014.

The Citizen and the Thing project was supported by the center for contemporary art Meetfactory, The Life of the Artist foundation, and the Czech Ministry of Culture.

<http://obcanavec.blogspot.cz>

# The Citizen and the Thing

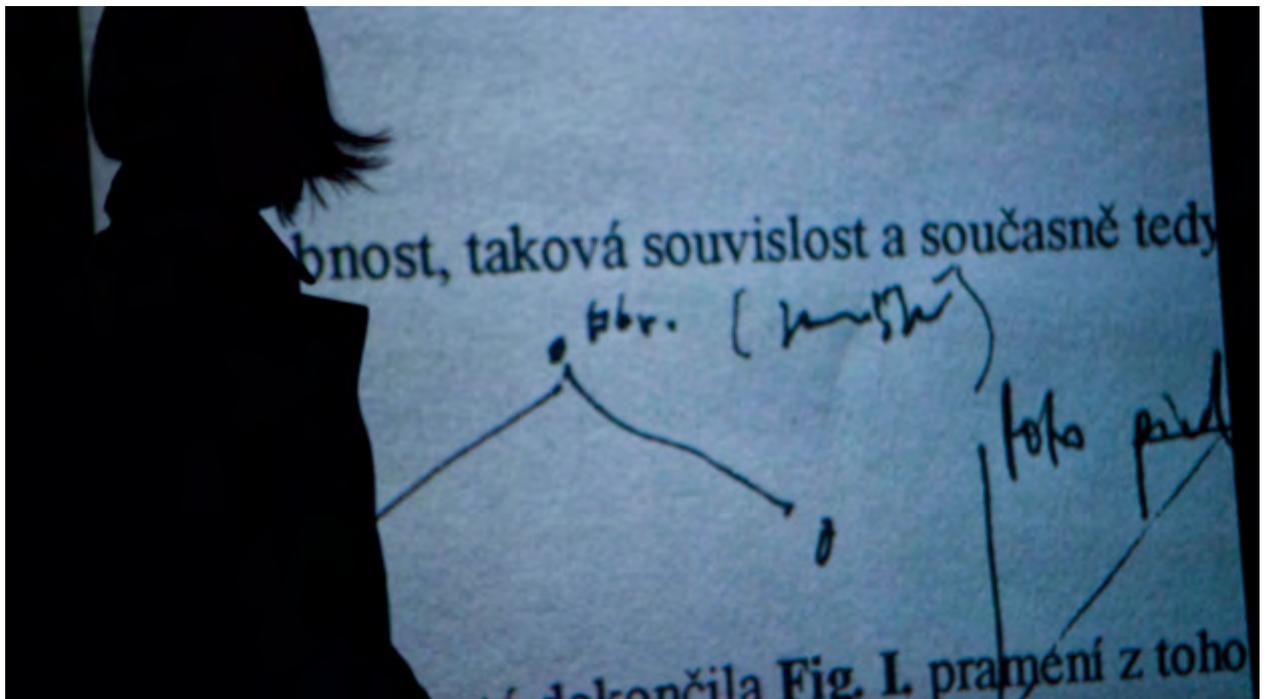
## 1. part



The first part of this five-piece, processual, theatre unit focused on the topic of autobiography as well as the parallel topic of the outcast other who is attempting to cross the state line and is asking for asylum in the particular country. The theme of the outcast and his integration into the social paradigm–structure can be found in all five parts. In a way we may call it the most fundamental structural element of the project. In this first part the play relates to the figure of the Czech avant-garde theatre director E. F. Burian, focusing not only on his persona as such, but more importantly to his auditive

# The Citizen and the Thing

## 1. part



poetry called voiceband. "Human body is like an orchestra which amplifies the sounds the human body makes."

This part intentionally has its basis in a highly intellectualized discussion filled to the brim with allusions and references. An accompanying text has been written for this part, explaining particular terms, providing background information for the referenced personalities, and illuminating various historical connections which are mentioned in the text. The actors in the play have no personality traits and no names. They are identified merely as Fig. 1, Fig. 2, Fig. 3.

## The Citizen and the Thing 2. part



In the second part the whole structure was loosened up. Both the text and sets were reduced. Actors are still identified as Figures but they gradually start to be aware of their existence. They become conscious of the place, the time and of the environment into which they were planted. They stop being indifferent to their existence and start feeling responsibility for their actions. They show signs of damage.

„Our only mistake was thinking that this was the beginning. By which I mean that there

The Citizen and the Thing  
2. part



is always a new beginning. What was done was the direct opposite of what I would have done instead, but nobody ever asks me for my opinion. Which only confirms that it is still just a figure which starts to become aware of itself," says one of the characters.

## The Citizen and the Thing 3. part



The third part was created in cooperation with the music group Lightning Glove. Their musical production makes use of similar conceptual frameworks and intellectual bases which one can find in The Citizen and the Thing project. New world born from the wreckage of the old one. A long lost language found again, a language one can use to communicate in a society which has crumbled into pieces, a society searching for its identity which no longer exists. We have collided with history.

The Citizen and the Thing  
3. part

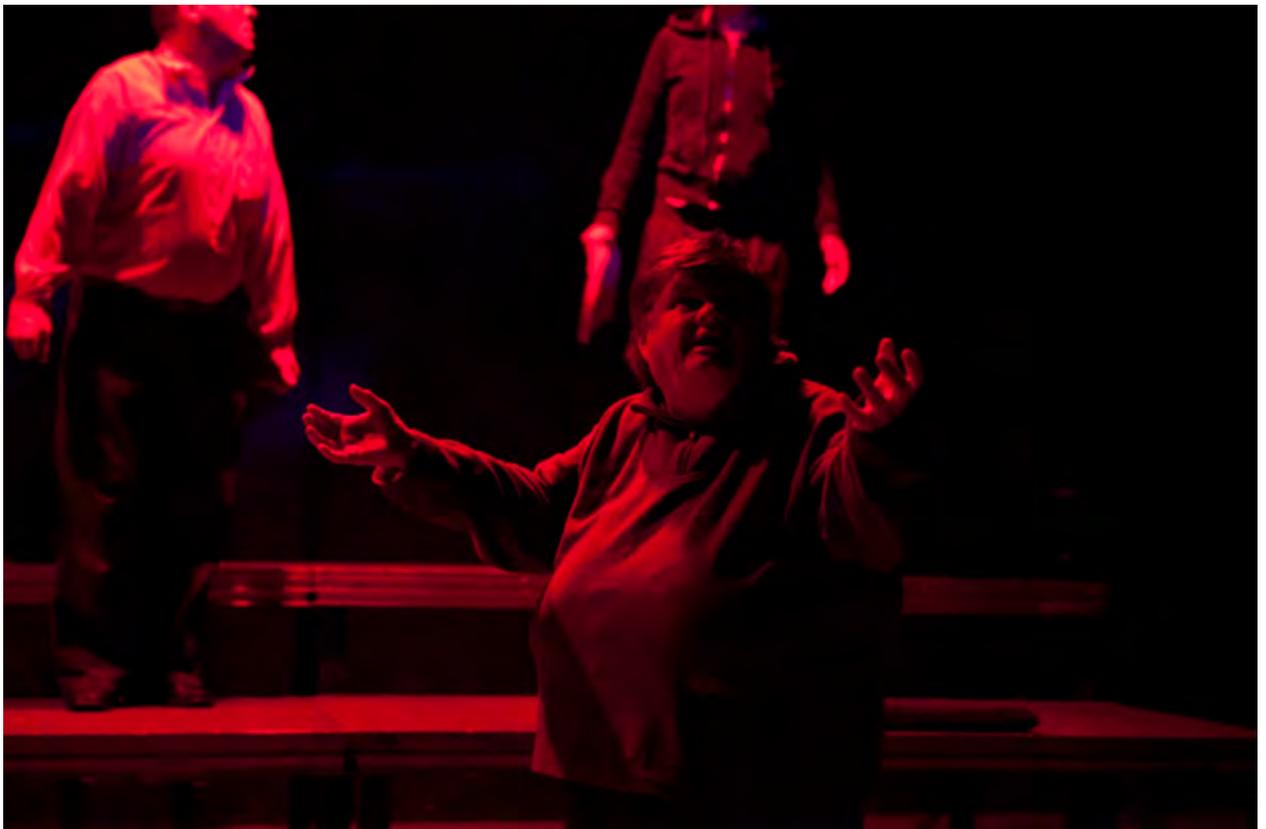


## The Citizen and the Thing 4. part



The fourth part was developed in cooperation with the civic association [inventura.org](http://inventura.org). This organization specializes in working with physically and mentally challenged people. Our aim was to create an imaginary space which was meant to be inhabited by both abled and differently abled actors together. We wanted to achieve full integration of an outcast entity into the social structure, and also illustrate two opposite social groups. "It is vital ... to think about our others. Surely the others would say the same thing about us..."

The Citizen and the Thing  
4. part



The Citizen and the Thing  
4. part



The Citizen and the Thing  
4. part



The Citizen and the Thing  
5. part



The fifth part will conclude The Citizen and the Thing project. All of the artists who participated in creating the previous parts (music group Lightning Glove, Petr Skala, performers from the theatre company Inventura) were involved in the development of this one as well. The resulting form of the piece serves as a collective expression closing the whole work-in-progress project. The fifth part asks questions of contemporaneity and more particularly relates to the topic of disaster. Can disaster occur completely behind our backs without us even knowing about

The Citizen and the Thing  
5. part



it? Can we prevent it? Is disaster something evasive, invisible, something fatal which we can never immediately describe, let alone influence? Are there variants and options of preventing it? Do emotional and physical disasters have anything in common?

A very specific event became the dominant element in the fifth part – the disaster which took place in October 2013 near the coast of the Italian island of Lampedusa and during which 130 African refugees drowned at sea.

Vessels filled to the brim keep endlessly talking all the time  
First run



Open your mouth – can you give me more light – all you need to do is ask – push. Scenes of love – of corporeal dignity – together – on the edge – as far as eye can see. Shut up, don't make unnecessary noise – whisper

Duration: 3 - 4 hours

Featuring: First run: Jakub Gottwald, Jana Pidrmanová, Petr Vančura, Jana Šárová

First rerun: Jana Pidrmanová, Jan Cina, Jindřiška Křivánková, Jana Šárová

<http://pookraj.blogspot.cz>

An unnamed Muslim boy succumbed to his injuries suffered when being tortured by the Russian neo-Nazi group called "Occupy Pedofiyaj".

Nobody has been prosecuted for these practices so far. The current president of Russia Vladimir Putin intentionally overlooks and tolerates these attacks. In the local district council missives it was explained that the Russian authorities find no illegal abuse in the materials presented mostly on YouTube. In reality this group is publicly presented and supported for being "a civic movement fighting societal sins".

These militant Russian neo-Nazi groups infiltrated the popular social site VK.com in order to easily organize themselves in every city across the whole Russia. Using this site they lure in young gays and then publicly humiliate them and torture them.

These groups force all their kidnapped victims to come out when they torture them.

Most of the victims live in villages and small cities. Putting these videos online means that

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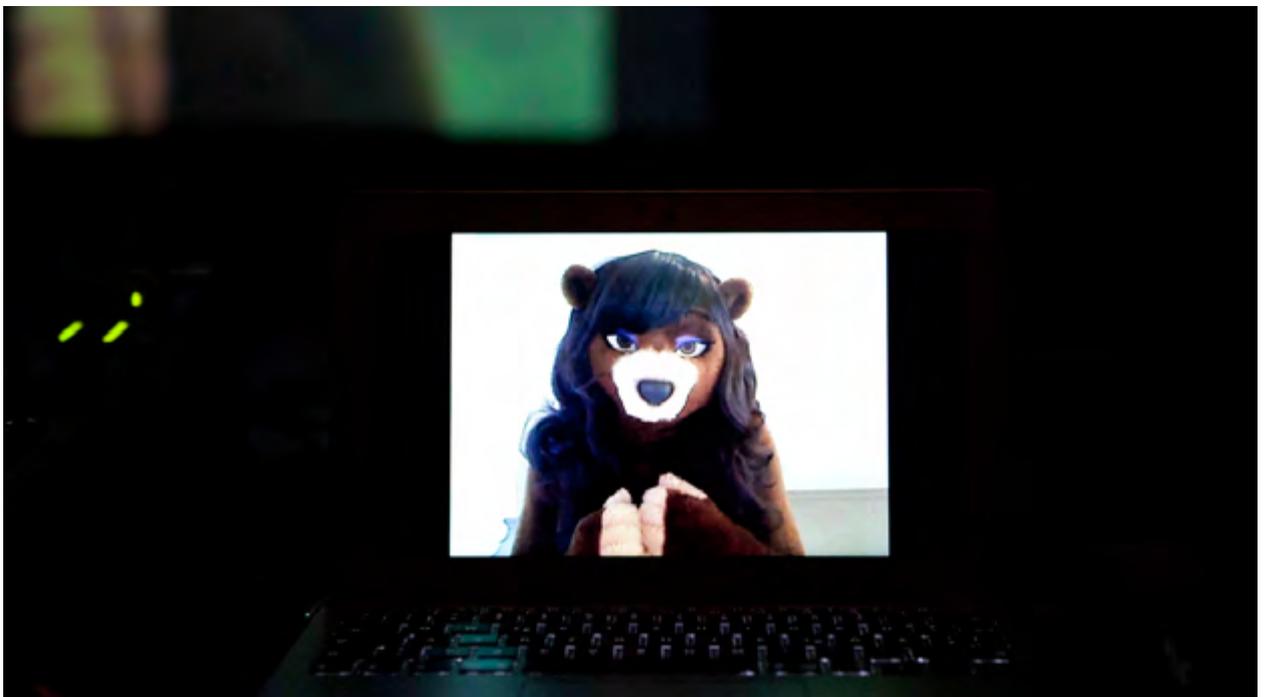
they become completely discredited in public, and it often ends in them taking their lives.

The four-hour long scenic form reflects the constitution of violence in all its varying shapes.

Vessels filled to the brim keep endlessly talking all the time



Vessels filled to the brim keep endlessly talking all the time



Vessels filled to the brim keep endlessly talking all the time  
Rerun



Vessels filled to the brim keep endlessly talking all the time



## 21. 3. Work in progress

### 21. 3. 1



It starts with an encounter. A chance encounter. Its a game, one that cant be avoided. At a certain point, chance must be channeled into action. An encounter means experience, its an event which remains unclear, and becomes real thanks to its various echoes in the real world. Something that doesnt fit the immediate order of things. The meeting of two differences is always an event that is a matter of chance, distinct and uncommon, a surprise. Love is always a possibility to witness the beginning of the world. It furnishes life with a new way of duration, and it confronts us with a new way of experiencing time. Its a longing for uncertain duration. The encounter transforms itself into the assumption of a new beginning. The essence of politics can be summarized in a question – what are individuals capable of when they meet, organize, think, and make decisions? Love is about two people and their ability to come to terms with the difference of the other person, and to turn it into creativity. Politics is about finding out whether a certain number of people, or a mass, is capable of reaching equality. On the level of love, there is family to socialize its influence; on the level of politics, it is the power of the state that suppresses the passions of the crowd...

scenic essay \_ duration: 50'

Moravian gallery in Brno  
Experimental space Truhlárna

<http://alescermak.blogspot.cz/2014/02/213.html>

21. 3. Work in progress  
21. 3. 1



21. 3. Work in progress  
21. 3. 1



21. 3. Work in progress  
21. 3. 1



## The Third Lie



Starring: Jakub Gottwald  
Special thanks to Petr Skala

Director: Aleš Čermák  
Dramaturgy: Matěj Samec  
Music: Matouš Hejl  
Costume: BIOMASHA  
Production: Dominika Andrášková /meetfactory/

<http://tretilez.blogspot.cz>

This screenplay is based on the trilogy of novels by Hungarian author Agota Kristof, The Notebook, Proof, and The Third Lie.

Ask yourself what truth is. Ask yourself what the right thing really is. What is true passion? Is there such thing as true love? And how can you recognize it? It is cruel? Cold? And what about human morality - Can murder be justified? Defensible? Can it ever be explained as the naivety of an innocent child? Or perhaps characterized as the epitome of authenticity in action? Must we do everything that is asked of us? Are there some circumstances in which it is possible to kill a man without remorse? What about the men who are tempted to take justice into their own hands? It is necessary to avoid a fascination

## The Third Lie



with evil or, rather, should one let evil intoxicate himself? Therefore making him into

## The Third Lie



a monster that has the courage to defy all moral inhibitions?

The world that Kristof creates in her works is one of extreme cruelty and violence. It is a dangerous place, full of hatred, in which no one can be trusted. Largely unfeeling monsters that, lacking empathy, engage in unpredictable and spontaneous actions inhabit

## The Third Lie



this world. They do what is necessary in order to protect those close to them. This is a thrilling ride which engages with themes of destruction, love and loneliness, promiscuous, desperate, and attention-seeking sexual encounters, desire and loss, truth and fiction.

ADUMBRATION OF THE ONCOMING FAILURE (... beyond the horizon of our yearning still lies our present anticipation)



The first part was played out on 29 October, 2014 in The house of Lords of Kunštát in Brno. It was put together in cooperation with the Kostelec nad Orlicí refugee camp and Brno Krump Family Union Runners.

Concept art: Aleš Čermák  
Featuring: Jakub Gottwald  
Music: Michal Cáb, Petr Skala

Social choreography is concerned with the search for an ideal scenic form on the basis of group cooperation. The resultant form is not given in the beginning. There is no prescribed procedure.

**BODIES REFLECTING THE EVER CHANGING CONSTELLATIONS OF COMPETENCES.**  
...using a certain sense of otherness to demonstrate ways in which power penetrates the bodies of the subjects as well as the forms of their everyday lives.

<http://predobraz.blogspot.cz>

©Aleš Čermák  
724 444 744  
al.cermak@gmail.com

\*My previous works and other projects are listed at [\\_alescermak.blogspot.cz](http://_alescermak.blogspot.cz)