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15 short plays s poti II.

Stefan
Kaegi

15 Short Plays made on the road II.

Moj fotoaparati je digitalni oder. Za delček sekunde se zastor dvigne za podobo – in se zopet spusti. Nobenega aplavza. Kasneje razvrščam in osvetlim vsako sliko, skoraj tako kot spomin.

My camera is a digital stage. The curtain goes up for an image in a fraction of a second, and then down again. No applause. Later, I sort out and expose every image to light, almost like a memory.

Dva pralna stroja in akvarij.
Two washing machines and an aquarium.



Sprejemni izpiti na helsinški igralski šoli. Vsak nastopa 10 minut. Drugi čakajo pred vrati. Ogreti se, raztegniti, interpretirati besedilo ... Celo dvorišče, polno ljudi, ki se pripravljajo na to, da postanejo kdo drug. Auditions at the Helsinki Acting School. Each participant has to perform for 10 minutes. Others wait outside the door. Warming-up, stretching, rehearsing the script... The whole courtyard full of people, preparing themselves to become someone else.

Nosorog v živalskem vrtu, Zürich. Po Eliasu Canetti ju preži v vsaki živali človek, ki nas opazuje in se nam smeji. V hiši opic postanejo opice opazovalke opazovalcev in oponašajo vedenje obiskovalcev. Ali nosorog ve, da sem plačal vstopnino, da ga lahko opazujem? Z ničimer tega ne kaže. Plaho spustim fotoaparati in zaploskam. Kakšen performer! Rhinoceros in the zoo, Zürich. According to Elias Canetti, in every animal there sits a person who watches us and laughs. In the monkey house, monkeys turn from observer to observer, mimicking their visitors' behaviour. Whether the rhino knows that I paid an entrance fee to see him or not, it doesn't show. I shyly put down the camera and clap. What a performer.



V tej knjigarni je razstavljen Hitlerjev Mein Kampf v arabščini. In jaz spoznam Murada. Predstavi se za polkovnika neke elitne enote egipčanske vojske, ki se uri v puščavi. Pusti se fotografirati, čeprav so mu fotografije pravzaprav neprijetne. Vidnosti bi se rad izognil. Ne želi, da njegovi sovražniki izvedo, kje je. Vendar v Sloveniji nima nobenih sovražnikov. In this bookstore, Hitler's Mein Kampf in Arabic is on display. Here I also meet Murad. He presents himself as a colonel of elite troops in the Egyptian Army. They train in the desert. He lets me take a photograph of him, although he finds photos rather unpleasant. He wishes to avoid being seen. He doesn't want his enemies to find out where he is, but in Slovenia he has no enemies.





Izložbeno okno, polno glav brez obrazov. Otroci naj bi si v teh oblačilih predstavljali sebe. Težko se je poistovetiti z glavo brez oči.
A shop window full of heads without faces. Children are supposed to imagine themselves dressed in these clothes. I find it difficult to identify with a head that has no eyes.



Mesto na kolesih na Irskem. Več kot 100 stanovanj je nameščenih tu, na zahodni obali. Počitniško naselje, ki je nastalo iz pustolovskega duha in bilo najprej mobilno, potem pa je obstalo kot zamrznjene sanje.
Town on wheels in Ireland. More than 100 trailers are installed here on the west coast. It's a holiday village that emerged from adventurers' feelings and then stayed there like a frozen dream.



Prevajalki med odmorom na neki konferenci v Solunu. Če govorec pove šalo, ga ne prevajata, ampak rečeta: »Govorec pripoveduje sedaj šalo in bi bil vesel, če bi se smejali.« Potem se grško občinstvo smeji in govorec se veseli. Šal ni možno prevesti.
Two translators on a break at a conference in Thessaloniki. When a speaker tells a joke, they do not translate it. They merely say: "The speaker has just told a joke and would be very pleased if you laughed." Then the Greek audience laughs and the speaker is happy. Jokes can't be translated.



Gradbišče v Tokiu. Policista so prav posebej namestili, da bi se zaradi neprijetnega obvoza opravičeval vsakemu mimoidočemu posebej.
Construction site in Tokyo. A police officer was stationed for the sole purpose of personally apologizing to each passer-by for the inconvenience of the detour.



V kairski citadeli si lahko turisti nadenejo zgodovinska oblačila in se pustijo fotografirati kot faraoni. Japonci, Španci, Švedi in Arabci: ves svet se sreča v starem veku.
In the Cairo Citadel, tourists can put on historical clothes and have their picture taken dressed as pharaohs. Japanese, Spanish, Swedes, and Arabs. The whole world meets in antiquity.



Kawasakiju prodajajo nepremičnine lepo oblečeni moški. Na tej ulici verjetno še berači nosijo kravato.
In Kawasaki, well-dressed men sell real estate. On this street probably beggars are wearing ties as well.

Pred vhodom v zabaviščno četrt Tokia mlad moški z nenavadno frizuro prepriča šolarko, da dela en cel večer kot animirdama v baru. Tukaj te tako ali tako nihče ne pozna.

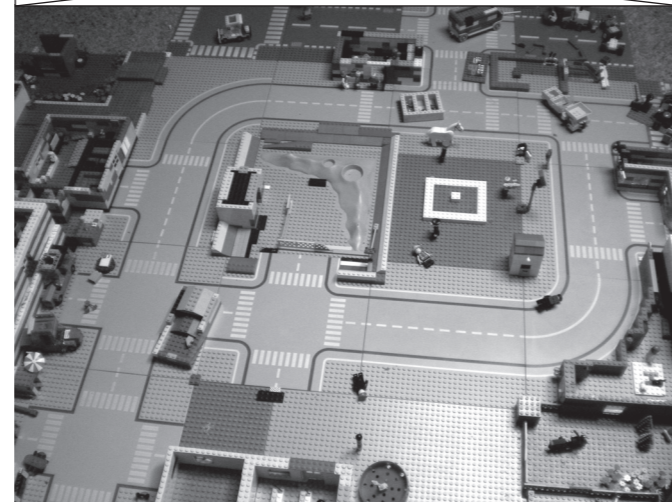
At the entrance to the Tokyo entertainment district, young man with flashy haircuts persuades school girls to work as hostesses in a bar for a night. Nobody here knows you anyway.



Iz 54. nadstropja je videti ta avtošola kot ohranjevalnik zaslona. Avtomobili zavijajo in se obračajo kot v časovni zanki. Mreža ulic, na kateri vadijo, vsebuje vse, kar se bo kasneje dogajalo v resničnem življenju: zavoji v levo, zavoji v desno, križišča, tuneli, prehitevalni pas ... Maketa mesta za avtomobile.

From the 54th floor, the driving school looks like a screen saver. Cars rotate and turn around in slow-motion. The road network on which they practice contains every circumstance that is to later occur in real life: left bends, right bends, intersections, tunnels, fast lanes... A model town for cars.

Maketa mesta v otroški sobi.
A model town in a child's room.



Istanbulsko letališče. Everybody loves Duty Free. Napis na fasadi tako lepo sije, da se potniki v tranzitu fotografirajo pred njim. Spomin na mesto, ki bi bilo lahko kjerkoli. Ali obstajajo znamenitosti brez mest?

Istanbul Airport. Everybody loves Duty Free. The writing on the facade shines so lovely that transit passengers have their photos taken in front of it. A memento from a place that could be anywhere. Are there sights with no town?

Clyde iz Keralo so pred 10 leti posvojili v Švico. Zdaj ima odejo, na kateri je odtisnjenih tisoče zastav na pižamah. Za Clyde pomeni dežela nekaj, kar lahko oblečemo in slečemo.

Clyde, Switzerland. He was adopted 10 years ago in Kerala, India, now he has a blanket with a thousand pictures of flags made to look like pajamas. To Clyde, a country is something you put on and take off.



Stefan Kaegi 1) je študiral vizualne umetnosti v Zürichu in uprizoritvene umetnosti na Univerzi v Giessnu. Ustvarja radijske igre in *site-specific* projekte po Evropi in Južni Ameriki. Od leta 1999 sodeluje s Helgard Haug in Danielom Wetzlom pri ustvarjanju dokumentarnih predstav, kjer so protagonisti naturščiki in ne profesionalni igralci. Njegove zadnje predstave so *Call Cutta* (HAU Berlin), *Uraufführung: Besuch der alten Dame* (Schauspielhaus Zürich) in *Soko São Paulo* (skupaj z Lola Arias). S predstavama *Mnemopark* in *Cargo Sofia-Ljubljana* je gostoval na zadnjih dveh izdajah festivala Mladi levi. **2)** studied visual arts in Zurich and performing arts at the University of Giessen, Germany. He produces radioplays and site-specific productions in Europe and South America. Since 1999 he works together with Helgard Haug and Daniel Wetzel in order to invent documentary plays where the protagonists often are every day life experts instead of professional actors. Last works include *Call Cutta* (HAU Berlin), *Uraufführung: Besuch der alten Dame* (Schauspielhaus Zürich) and *Soko São Paulo* (together with Lola Arias). He has shown *Cargo Sofia-Ljubljana* and *Mnemopark* at Young Lions (Mladi Levi) Festival in Ljubljana.