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15 short  
plays s poti

Stefan  
Kaegi

*15 Short Plays  
made on the road*

Moj fotoaparat je digitalna kukalnica. ● Za delčke sekunde se zastor dvigne. In se zopet spusti. Nobenega aplavza. Šele naknadno razvrščam, osvetlim vsako sliko, kolikor dobro se to po spominu da.

My camera is a digital stage. A 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.



Zelenjavna veletržnica Aman. Skozi to pisarno se prehranjuje milijonsko mesto. Vodja tržnice desno in njegovi zaposleni: levo varnost, poleg knjigovodstvo in poslovodna pomoč. Sedaj za fotoapart igrajo družino. Še malo prej so stali desno v kotu in na majhni preprogi molili v smeri Meke (za sliko predsednika): šef z obrazom proti steni kot predmolilec. Zadaj njegovi zaposleni. Vegetable hypermarket, Amman. This office is in charge of the food supply for a city of one million inhabitants. The manager is on the right, next to him are his employees: from the left, the security officer, the accountant, and the shop assistant. They are all family in front of the camera, but a minute ago they stood in the right corner and prayed, faced East towards Mecca (in front of the painting of the president) with the manager in front and the employees behind him.

● Škatla s kukalom, priljubljena zanimivost na semnjih v drugi polovici 18. stoletja, ki je opazovalcem ponujala perspektivne prizore znamenitosti in eksotičnih podob. Izvirno Guckkasten. (Op. prevajalke.)

Pop in arabske črke na pločevinkah pepsija v Jordaniji. V bližini snemajo ameriške filme o pustolovščinah ameriških vojakov v Iraku. Kot statisti so angažirani iraški begunci. Oni že vedo, kako je biti tarča. Na setu pripravlja naš spremljevalec razstrelitev nekega samomorilskega atentatorja. Firme cateringa dostavljajo pepsi, saj ameriški igralci poznajo logo. Arabic Pop on Pepsi cans, Jordan. American films about the adventures of American soldiers in Iraq are made in this area, and Iraqi fugitives play Iraqi extras; they already know what it means to be a target. Our companion prepares the bomb blast of a suicide bomber on the set. The catering companies provide the set with Pepsi. The American actors recognise the logo.



Pred veletržnico ponujajo prodajalci škatel prazne zabojčke za sadni pridelek. Sun Valley South Africa, Sun Shine Gaza, Alfaiahaa Citrus, Unifrutti. Sadeži z imeni vojaških kontingentov. Politika v obliki krompirja in paradižnika. Med zdrazastimi vojaki domujejo prodajalci. In front of the market, the street cardboard vendors offer empty boxes for fruit picking: Sun Valley South Africa, Sun Shine Gaza, Alfaiahaa Citrus, Unifrutti... – fruits named after troupe contingents, politics in the form of potatoes and tomatoes. Street vendors live among silhouette targets.



Oktoberfest na Goethejevem inštitutu v Kolkati. Sponzorja sta pivo Bitburger in nemško veleposlaništvo. Odkar je deževalo, leži nad mestom soparna vročina. Bavarski muzikanti se znojijo v irhastih hlačah. Indijci pijejo svetlo pivo in začudeno poslušajo. Bolj eksotično bi delovala le še povorka smučarjev s smučarskimi čevlji in palicami. Oktoberfest in the Goethe-Institut, Calcutta. The event was sponsored by the German embassy and Bitburger beer. There had been humid heat in the city since the heavy rains and the musicians from the Bavaria region sweat through their leather pants, while Indians drink pilsner and admire the music. Only a parade of skiers with ski boots and poles would be more exotic.





Pred praznikom puja Bengalci nakupujejo. Rute, sladkarije, igrače ... Kdor dobi v dar predpražnik modela Boss, lahko vsak dan ob prihodu domov umaže blagovno znamko in potepta Bossa.  
**Before the Puja Festival the people from Bengal do their shopping. They buy tissues, sweets, toys ... Whoever gets the Boss doormat is allowed to get the trademark sign dirty and step on a boss each time they go into the house.**

Benetke. Na kanalu Grande med bienalom pravi afriški begunci prodajajo ponarejene torbice Louis-Vuitton in roba Prada. Skorajda konceptualna umetnost. Ampak kakor hitro pride v bližino kakšen policist, v trenutku potegnejo rjuho skupaj v malho in tečejo stran.

**Venice. Street vendors – fugitives from Africa – sell cheap imitations of Louis Vuitton and Prada bags by the Grand Canal during the Venice Biennale. It is almost conceptual art, but as soon as a police officer approaches, they take a cloth from under the bags, make a sack, and run away.**



Volitve v Gradcu. Trije študentje, vsak v svojem oglasnem stolpu s politiki. Študentje v džinsu. Politiki s kravatami in pogledom v belo studijsko nebo. Po volitvah bi lahko študentje organizirali sprehod s čisto novim parlamentom, vsakega poslanca bi nosil njegov volilec.

**Elections in Graz. Three students, each one acts as a campaign post for a politician. The students are wearing jeans. The politicians with ties are looking at a white studio ceiling. After the elections, the students could organize a stroll with the whole new parliament, with each voter acting as a post for each member.**



Neki akvarij-muzej na francoski atlantski obali. Pozimi se tu malo dogaja.  
**An aquarium museum on the French Atlantic Coast. In winter, hardly anything moves.**



Art Berlin. Sejmišče polno umetnosti. V vsakem razstavnem prostoru eno delo. Le ta je videti prazen. Zunaj na vratih piše: Prosimo, vstopite in zaprite vrata. Znotraj je prostor preprosto bel. Pri vstopu se zasliši cingljanje kot pri vstopu v kakšno trgovino. To je vse.  
**Art Fair Berlin. The showgrounds are filled with art. In each cabin, there is a work of art. Only, this cabin seems to be empty. There is a sign outside the room: Please enter and close the door behind you. Inside, the room is white. After you enter, you can hear a bell, similar to entering a shop. That is all.**

V svetu BMW v Münchnu lahko kupci svoj bodoči avto doživijo čisto od blizu. Neka družina sedi za S-razrednim simulatorjem in se vozi po animirani deželni cesti, ne da bi se ob tem premikala naprej. Krmilo zaokroži perfektno sliko nemške družine.  
**In BMW World in Munich, customers can experience their future BMW from the inside. A family sits at an S-Class simulator and drives on a virtual road without actually moving. The steering wheel completes the perfect picture of a German family.**



Demonstranti proti transrapidu na Karlsplatzu. Tramvaj pelje prav po sredi, skozi množico. Okensko steklo odreže en kos demonstracije. Tihi prečni rez. Demonstranti kot da ne opazijo tramvaja. Medtem ko v gledališču obstaja vse manj četrtih sten, za katerimi se igralci delajo, kot da njihovih gledalcev ni, uporablja arhitektura vse več stekla. Mi vidimo, ampak nič ne slišimo.

**Demonstrators against a high-speed-train facing a Tramway on the Karlsplatz. The tram drives right through the middle of the crowd. A pane of window glass captures the demonstration, a quiet cut. Demonstrators don't seem to notice the tram. While there is less and less use of the fourth wall behind which actors act as though the spectators were not present, architecture uses glass more and more.**



Kupec zlata v São Paulu. Nekakšen svobodni trg za zlahtno kovino, ki je nekoč naredila Brazilijo bogato. Tukaj se preprodaja *second-hand*. Zadnji družinski zlati uhani zamenjani za mobilni telefon.

**A man wants to buy gold. Trading valuable metals was once a gold mine for Brazil. Here second hand gold is sold cheaply; the last pair of earrings, a family heirloom, exchanged for a mobile phone.**



Kaj pomeni ta znak? Pozor, ljudje z ročnimi torbicami? Pozor, poslovnež? Nekakšen smerokaz za ugrabitelje in roparske morilce? Možno si je zamisliti sledeče: Pozor, prevoz denarja! Pozor, tukaj stanuje predsednik. Pozor, proti 22. uri vsak dan pride tukaj mimo direktor banke.

**What does the sign say? Beware of people with handbags? Beware of top managers? Is it a warning sign for kidnappers, robbers, and murderers? Maybe the following signs could follow: Beware of the transport of money! Or a sign for the president's mansion: Attention! Around ten p.m., the bank manager passes through here.**

Nadzorna soba nogometnega stadiona. Nad 70 kamer, krmilnih, vrtljivih in zoomljivih. Na monitorju desno neki čistilec, odgovoren za čistočo 50.000 sedežev. Po vsaki tekmi čisti dva dolga dneva. Za 70 kamer je on televizijska zvezda. Iz vseh shranjenih videov z njegovo sliko bi nastal film dolg kot njegovo življenje.

**The control room at a football stadium. There are over 70 cameras: aiming cameras, rotating cameras, and zooming controls. On the right screen, there is the cleaner who is responsible for all 50,000 seats. After a game, he cleans for two whole days. He is a TV star for the 70 cameras. All the saved videos with his image on them could make a film as long as his whole life.**



V nekem brazilskem supermarketu sedi moški nad blagom na nekakšnem teniškem sodniškem stolu. Šele po nekaj časa razumem, kaj počne: gleda, da ne bi nihče ničesar ukradel. Nekakšna človeška nadzorna kamera.

**In a Brazilian supermarket, a man sits on a raised tennis chair above the goods. Only after a while do we realize that he is watching over the shop so that nobody can steal anything. He is a human surveillance camera.**



Salida. Izhod. Na pokopališču Buenos Airesa. Za znakom kovinske stopnice za vzpon na visoke nagrobnike in mavzoleje. Stairway to heaven.

**Salida. Exit. At the Buenos Aires cemetery. Behind the sign there are metal stairways to be used for high tombstones and mausoleums, stairways to heaven.**



**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 Lolo 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 Memopark at Young Lions (Mladi Levi) Festival in Ljubljana.**