



MESTNO
GLEDALIŠČE
PTUJ



Peter Seligmann, Elsebeth Nielsen, Bo Larsen

Mahmud



Sezona 2012/2013
Theatrical season 2012/2013

Peter Seligmann, Elsebeth Nielsen, Bo Larsen

Mahmud

Prevajalka Translator **Sanja Selinšek**

Koprodukcija Mestnega gledališča Ptuj in Mini teatra Ljubljana
Coproduction of Town Theatre Ptuj and Mini Theatre Ljubljana

Režija *Director*
Adaptacija teksta *Text adaptation*

Kostumografija *Costume designer*
Video projekcije, scenografija
Video projection and scenography
Glasba *Music*

Lektor *Lector*
Glasbenik, prevod v arabščino,
lektoriranje arabskega govora
Musician, translation into Arabic
language, lector of Arabic text
Strokovna sodelavka za vprašanja
arabske kulture
A co-worker for questions
concerned with Arabian culture

Peter Srpčič
Peter Srpčič, Simon Šerbinek,
Iuna Ornik
Stanka Vauda Benčević

Mito Gegič
Mahmud Al Khatib, Marko Korošec,
Andrej Hrvatinić
Simon Šerbinek

Mahmud Al Khatib

Dr. Maja Lamberger Khatib

Igrata *Star roles performed by*

Maryam

Reza

Iuna Ornik
Simon Šerbinek

Premiera na Ptuj 17. oktobra 2012 *A Premiere in Ptuj on 17th of October, 2012*
Premiera v Ljubljani januar 2013 *A Premiere in Ljubljana in January 2013*

Tehnična ekipa mgP *Technical team at Town Theatre Ptuj*

Vodja predstave in lučni mojster *Stage manager and stage lighting technician* **Simon Puhar**

Garderoberka *Cloakroom attendant* **Irena Meško**

Tonski mojster *Stage sound technician* **Danijel Vogrinec**

Odrski mojster *Production stage manager* **Andrej Cizerl Kodrič**

Tehnična ekipa Mini teatra Ljubljana *Technical team at Mini theatre Ljubljana*

Tilen Vipotnik, Anže Kreč





Foto Boris Voglar

Sanja Selinšek

prevajalka *a translator*

Sanja Selinšek je mlada prevajalka in novinarka, ki v prevajalstvu šele začenja svojo pot. Po študiju slovenskega jezika in književnosti ter smeri prevajalstvo in tolmačenje – angleščina, na Filozofski fakulteti v Mariboru deluje predvsem kot novinarka in prevajalka. Literatura je vedno bila velik del njenega zanimanja, prav tako kot pisanje in izražanje v domačem in tujih jezikih, zato kot prevajalka teži predvsem k prevodom na literarnem področju. Prevod dramskega besedila Mahmud je nastal za Mestno gledališče Ptuj, gre pa za prvo tovrstno sodelovanje prevajalke in gledališča.

Sanja Selinšek is a young translator at the beginning of her academic path as a translator. After the studies of Slovene language and literature and the translation studies at the Faculty of Arts in Maribor, she works as a translator and a journalist. Literature has always encompassed a great deal of her interest, as well as writing and expressing herself in her own and foreign languages. Therefore she always tended toward translation of literature texts. The translation of drama Mahmud was a project done for the Town theatre in Ptuj, and it is the first cooperation of a translator and the theatre.

Že od mladih nog je kazal, da je nekaj posebnega, izven serijskega, in potem, ko se njegove sanje o letenju niso izšle, je pristal po končani Gimnaziji na Ptuju najprej na Ekonomsko-poslovni fakulteti v Mariboru na smeri za marketing. Po opravljenih sprejemnih izpitih na AGRFT je ekonomijo tik pred koncem opustil in se podal na pot v svet poklicnega gledališča. Skozi svojo kariero se mu ves čas prepletata poslovni in umetniški svet in zase pravi, da je delo, ki ga opravlja, skrojeno prav po njegovi meri, saj je enkratna zmes umetnika in poslovneža. Zato tudi Mestno gledališče Ptuj, kjer je na čelu od leta 2009, vodi skoraj kot podjetje in lahko bi mirno rekli, da to počne zelo uspešno. Ob tem se vsake toliko poda na drugo stran odra, največkrat v vlogi režiserja in na svoji poklicni poti ima za sabo že okrog 20 različnih projektov v raznih slovenskih gledališčih in drugih institucijah. Največ svojih predstav je postavil na domačem – ptujskem odru. Od drugih umetniških zvrsti se je poskusil kot dramatik, prevajalec, igralec in plesalec, izdal je med drugim tudi pesniško zbirko z naslovom Ciklus.

As a child he showed the potential to be extraordinary and unique, and when his dreams of flying did not come out as expected, he enrolled, after Gymnasium in Ptuj, into a Faculty of Economics and Business, course in Marketing. After he had passed the entrance exams at the Academy of Theatre, Radio, Film and Television in Ljubljana, he left the studies of economics unfinished and set himself on a journey into the world of professional theatre. The world of entrepreneurship and art is constantly intertwining in his career, and he says for himself, that the work he is doing is tailored just according to his taste. In this way, he is a unique compound of a business man and an artist. He guides the Town Theatre of Ptuj from the year 2009, and we can certainly say that he is very successful at leading the theatre. Occasionally he sets himself to the other side of the stage and takes a role of a director. In this way he worked at 20 different projects in various theatres and institutions in Slovenia, the majority of which he directed at home, in theatre in Ptuj. He tried himself in other different artistic practices as well, such as at playwriting, translating, acting, dancing and he published a collection of his poetry with a title Cycle.

Peter Srpčič

režija, adaptacija teksta *a director and text adaptation*

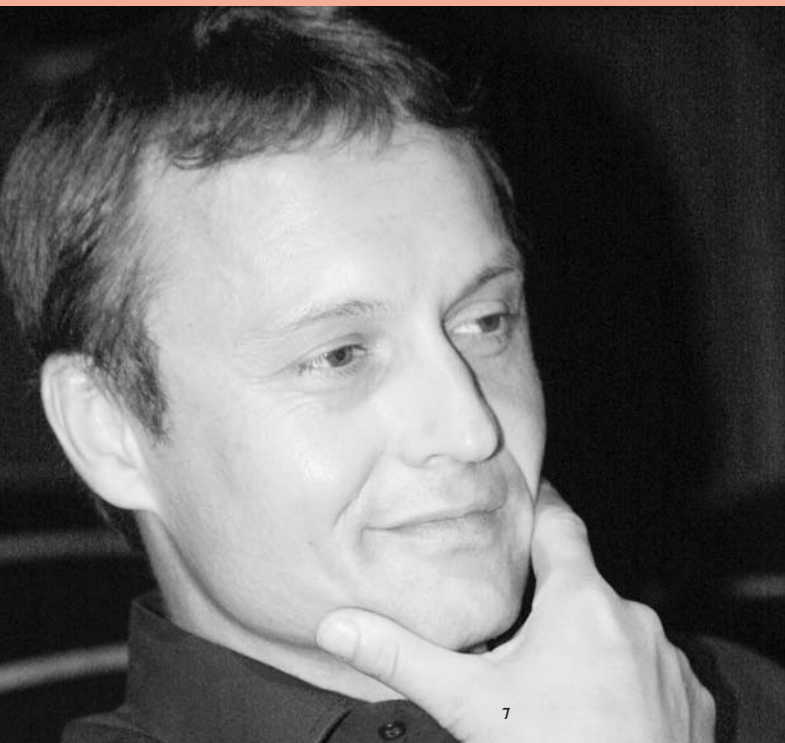


Foto Erazem

Na AGRFT je diplomirala iz dramske igre in umetniške besede v daljnem letu 1997. Dve leti je bila redna članica ansambla SLG Celje in zatem osem let Lutkovnega gledališča Ljubljana. Od 2006 dalje ima status samozaposlene v kulturi. Deluje v vseh medijih in oblikah, od performansa, plesa, režije, lutkovne pedagogike do izdelovanja lutk in pisanja besedil. Osrednje zanimanje je prav lutkovni medij, ki mu je v zadnjih desetih letih posvetila največ pozornosti in leta 2011 ustanovila Gledališče Lalanit – dramsko- lutkovno gledališče za otroke. Prejela je nagradi za igro in animacijo vloge Doktorja v predstavi Woyzeck v režiji Jana Zakonjška na 1. Bienalu ustanove lutkovnih ustvarjalcev leta 2011 in nagrado zlato paličico za izbiro in animacijo materiala v avtorski predstavi Lalanit leta 2001, in sicer v produkciji Lutkovnega gledališča Ljubljana. To predstavo je prevedla v 5 jezikov. Je igralka, animatorka lutk in mati dveh otrok.

»K predstavi Mahmud sta jo pritegnila specifičen in aktualen motiv ter tip drame, ki omogoča veliko avtorskega pristopa in prostora za ustvarjalce. Zelo se ji zdi pomembno (še zlasti v današnjih časih) ukvarjati se s socialno in marginalno problematiko, in gledališče je prostor, kjer mali (nevidni) ljudje lahko postanejo veliki junaki.«

Iuna Ornik graduated as an actress at Academy of Theatre, Radio, Film and Television in Ljubljana in the year 1997. For two years she was a Member of the Celje People's Theatre, after that she was employed in a Ljubljana Puppet Theatre for eight years. From the year 2006 she is self-employed in culture. Iuna Ornik works in different media and forms; in performance, dance, as a director, on a field of puppetry pedagogic, she makes puppets and writes texts. Her main points of interest are puppets, to which she dedicated the last ten years. In 2011 she formed a puppet theatre for children called Theatre Lalanit. She was awarded for her acting in a play Woyzek and for the animation of the role of Doctor in the play, directed by Jan Zakonjšek (first Biennale of Puppetry Artists Institution in 2011). In 2001 she was awarded with the golden stick award for the material and animation in her own play Lalanit that was put on stage in cooperation with Ljubljana Puppet Theatre. She translated this play into five different languages. Iuna Ornik is an actress, puppeteer, and a mother of two children.

"She was drawn to this play Mahmud, because of the specific, current motif and type of drama, which allows us a lot of personal approach and room for artists. She thinks that it is very important, especially in these times, to be engaged in social problems and problems of marginality. The theatre is a place where small and invisible people can become big heroes."





Mea vita

Rodil sem se v Mariboru v prejšnjem tisočletju. Neke prijazne jeseni sta me ansambel in vodstvo takratnega SNG Maribor sprejela v Dramski studio. Sprva se je pričela prijetna pot po Prvi gimnaziji, kjer sem spoznal čudovite osebe, ki jih srečujem še danes. Med njimi je veliko kreativnih gledališnikov v pozitivnem smislu besede. Kaj mi je prineslo igralstvo? V prvi vrsti sem bil poln energije. Že se mi je dozdevalo, da je medijska pozornost usmerjena samo na naš oder. Že sem se videl na piedestalu ob boku velikih slovenskih igralcev. Bilo je neizbežno. Amor je spustil prvo puščico. Vse je bilo preveč kičasto, da bi trajalo. Da, bile so predstave, bili so spektakli, bilo je Borštnikovo srečanje in festivali v tujini. Bilo je veliko smeha, veselja, pretiravanja, ponočevanja, noči, ki so dočakala jutra. Toda bili smo sveži, polni novih idej, resničnost je šele prihajala.

Kakšna je bila ta resničnost? Stataža v Modrem angelu (1989), epizodna vloga v filmu Igorja Šterka Ekspres, ekspres (1995), Jesenske serenade (1995), nastop na proslavi od dnevu osvobodilne fronte v živo iz Cankarjevega doma (1996), vloga Hajmona v spremljevalnem programu Borštnikovega srečanja v Sofoklovi Antigoni in režiji Jerneja Lorencija (1996). Potem pa ... nekaj se je obrnilo, spremenilo ...

Postal sem gledališki lektor. Pričel sem študirati slovenski jezik s književnostjo. Dovolj sem imel čustev in pretvarjanja. Želel sem od zunaj videti, kako se igralec počuti. Spoznal sem, da mu ni lahko, da ga lahko razumem in pomagam. Toda ali lahko pomagam igralcu v sebi? Odgovor je prišel po šestnajstih letih. Vloga šepetalca v Samoti bombaževih polj v režiji Ivice Buljana, vloga Teddyja v Guernici Continuum v režiji Maye Milenovic Workman in, glej ga zlomka, vloga Reze Roshana v režiji Petra Srpčiča in predstavi z naslovom Mahmud.

Zdaj sem tu, spet na odru. Sem na deskah, ki pomenijo življenje in smrt. Po vsaki vlogi nekaj umre, in ko pričneš novo predstavo, se spet nekaj rodi. Minevanje in rojevanje, dve edini zagotovljeni postaji v našem življenju. Vmes pa en kup peripetij in nepredvidljivih preobratov. Zdaj sem igralec, potem lektor, vendar sem doma zmeraj mož in oče. To ostaja in to me ohranja resnega kljub včasih neresnih šalah ob kreaciji novih spektaklov, ki bi si jih morda želel, a jih doživljam v svoji domišljiji. Adrenalin ob večnih emocijah je neizmerljiv. Amorjeva puščica je še zmeraj zabodena in moje srce. Rana, ki se ne bo nikoli zacelila, je bila zadana. Časa se ne da zavrteti nazaj, zato je nadaljevanje nujno. »Show must go on!« Z nami ali brez nas, v glavnih ali stranskih vlogah, na odru ali zaodru, vendar zmeraj v bližini Talije, večne muze, ki nas je zastrupila s svojo ljubeznijo.

Ne, saj še ne zaključujem svoje kariere. Zdaj sem jo znova začel, vendar jo lahko že naslednji hip spremenim. Občutek, da se lahko svobodno odločam, ali bom lektor ali igralec, mi daje sproščeno korakanje med stebri gledališke družbe. Kaj se bo izcimilo iz vsega tega, pa naj bo presenečenje za vse. Kakorkoli, voz gre zmeraj naprej in tako dalje!

Mea vita

I was born in Maribor in previous millennium. One fall I was invited to be a part of drama ensemble in Slovene National Theatre in Maribor. It began as a pleasant journey at a gymnasium Prva gimnazija Maribor, where I met nice people, which I continue to meet today - among them are creative people that work in a theatre. What has acting brought me? In the first place I was full of energy and soon I saw myself in the spotlight standing beside all great actors and actresses in Slovenia. The Amor stroke me with his fatal arrow. But it was too good to be true. Yes, there were performances, spectacles, festivals abroad and Borštnik Gathering (theatre festival). There was a lot of laughter, exaggeration, joy and late night meetings. But we were fresh, full of ideas and the reality was just starting to creep in.

What kind of reality was this? I worked as an actor with non-speaking part in Blue Angel (1989), a part in a movie of Igor Šterk Ekspres, ekspres (1995), Autumn serenade (1995), a part at commemoration of liberation front in Cankarjev dom in Ljubljana (1996), a part of Hajmon in Antigone, directed by Jernej Lorenci (1996). Then ... something has changed ...

I studied Slovene language and literature and became a lector in a theatre. I had enough of emotions and ignorance; I wanted to see from the outside, how an actor feels. I realized that it is not easy; that I can relate to his feelings and that I can help. But can I help to the actor inside me? The answer came after sixteen years. First a part of whisperer in In the Solitude of Cotton Fields, directed by Ivica Buljan, then a part of Teddy in Guernica Cuntinuum, directed by Maya Milenovic Workman and a part of Reza in Mahmud, directed by Peter Srpčič.

Now I am here, again on the stage, on a platform that means life and death. After I play a part, something dies and when I start working on a new part, something new is born. Passing away and being born again, the only things that are inevitably composing our lives. And in the middle there are unpredictable things. Now I am an actor, then lector, but at home I am always a husband and father.

This keeps me serious in spite of some jokes about creating a spectacle, that I would want – I live them out in my imagination. The adrenalin, that comes with perpetual emotions is not to be measured. The arrow of Amor is still there in my heart, that wound, which will never heal is still there. Time can not be reversed, therefore we have to continue. "Show must go on!" It goes on with or without us, in star roles or other roles, on stage or backstage, always in the vicinity of Thalia, a muse that got us all with her love.

Well last but not least, I just started my career. I can alter it in an instant. The feeling that I can decide upon it freely, decide to be a lector or an actor, gives me an easy step among the pillars of theatrical society. The end of it shall be a surprise for everyone, the carriage goes always forward!

Stanka Vauda Benčevič

kostumografka a costume designer



Stanka Vauda Benčevič je bila rojena na Ptuju. Od leta 1999 je vpisana v razvid samostojnih kulturnih delavcev Slovenije kot kostumografka in oblikovalka oblačil in tekstilij.

V slovenskih gledališčih in izven njih je oblikovala preko 60 kostumografij za gledališke, plesne in glasbene predstave ter performanse ... Med njenimi dosedanjimi največjimi izzivi in stvaritvami na področju kostumografije so Mozartova Čarobna piščal in Bernsteinov muzikal Candine z več kot 600 kostumi v SNG Maribor, opera Gianni Schichhi v Nacionalni operi v Sofiji (2011), gledališka predstava Žrelo v SNG Drama Ljubljana, Leticija in luštrek, Prava baba in Kurent v Mestnem gledališču Ptuj ... V zadnjem času zelo odmevna sta bila tudi glasbeno-gledališki projekt Živalski karneval ob 50-letnici Kurentovanja na Ptuju in Kurentova svatba – otvoritvena predstava začetka EPK na Ptuju.

Je mati dveh, navdiha polnih otrok, ustvarjalka, ki ji ne zmanjka idej, ji pa zmanjkuje časa, da uresniči vse, kar si zamisli ...

Samostojni projekti:

- obleke iz koruznega ličja Lične gospodične (Romanski palacij na Ptujskem gradu, Mojstrovine Slovenije, Tokio, Dunaj, Los Angeles); - obleke, obarvane z vinom, in dodatki iz lesa vinske trte Vonj po vinu skupaj s slikarjem Dušanom Fišerjem (Jakopičeva galerija Ljubljana); - obleke iz papirja Papirične (Melbourne, Hannover); - kovinska krila, oživiljena z zgodbo, glasbo, vokalom, igro, gibom, svetlobo Sonce na krilih metulja, kot performans (Križanke, Stara elektrarna – Ljubljana), kot razstava (Umetnostna galerija Maribor, Magistrat Ptuj), transformirana v otroško igrišče v Mestnem parku Ptuj; - realizacija prostora z vsebino Galerija domKULTure na Vrazovem trgu na Ptuju, kjer so se v maju 2009 začela najrazličnejša kulturna dogajanja (koncerti, literarni večeri, razstave, plesni performansi, predstave, delavnice ...).

Stanka Vauda Benčevič was born in Ptuj. From 1999 she is registered as self-employed in culture as costume designer and designer of clothes and textiles. In Slovenia and abroad she worked on more than 60 projects, where she designed costumes for theatre, dance and musical performances and other. Amongst her greater challenges were Mozart's Magic Flute and Bernstein's musical Candine in Slovene National Theatre in Maribor, that encompassed more than 600 costumes, opera Gianni Schichhi in National opera in Sofia (2011), theatrical performance The Gorge in Slovene National Theatre in Ljubljana, Lettice and Lovage, A Real Hag and Kurent in Town Theatre Ptuj. She was part of a renowned and well accepted projects Animal Carnival, done at 50th anniversary of Carnival in Ptuj and Kurent's Wedding, a performance at European Capital of Culture.

She is a mother of two children, an artist full of inspiring ideas; therefore she lacks only some time to fulfil them all.

Solo projects:

- Garments made of corn bast Elegant Ladies (Castle of Ptuj, Slovene Masterpieces, Tokyo, Vienna, Los Angeles); - Garments coloured with wine, with accessories made of vine. Project The Scent of Wine made together with the painter Dušan Fišer (Jakopič's Gallery in Ljubljana); - Paper garments Papirične (Melbourne, Hannover); - Metal wings brought to life through music, storytelling, singing, guitar, dance and light. Sun on the Wings of a Butterfly was a performance (Križanke in Ljubljana, Old power station in Ljubljana) and exhibition (Art Gallery in Maribor, Municipality in Ptuj) transformed into a children's playground in the park in Ptuj; - A realisation of gallery and concert space Home of Culture at Vraz's square in Ptuj, where concerts, literature evenings, exhibitions, performances and workshops are held from 2009.



Mito Gegić

video projekcija in scenografija *video projection and scenography*

Rojen 1982. leta v Ljubljani. Leta 2002 je zaključil splošno maturo na Gimnaziji Ptuj in se še istega leta vpisal na slikarski oddelek ALUO pod mentorstvom prof. Emerika Bernarda. Leta 2006 je preko programa za izmenjavo študentov CEEPUS obiskoval Akademijo likovnih umetnosti v Zagrebu na oddelku za nove medije. Leta 2008 je diplomiral pri prof. Hermanu Gvardjančiču (somentor: Zmago Lenárdič) z naslovom Rob in polje moči. Trenutno se dodatno izpopolnjuje na slikarski specialki ALUO pod mentorstvom Zmaga Lenárdiča. Živi in dela na Ptuj in v Škofji Loki.

Nagrade in priznanja:

2010 – finalist nagrade skupine OHO 2010

2010 – finalist za Henkel Art Award Slovenija 2010

2005 – nagrada ALUO za posebne umetniške dosežke, slikarstvo

He was born in 1982 in Ljubljana. In 2002 he graduated from gymnasium in Ptuj and was enrolled into the Academy of Fine Arts and Design in Ljubljana, following mentor Emerik Bernard. In 2006 he studied at the Faculty of Fine Arts in Zagreb at the department of new media through a CEEPUS programme. In 2008 he graduated under the professor Herman Gvardjančič (co-mentor Zmago Lenarčič) with title of the project The Edge and Field of Power. He is engaged in further studies of painting at Academy of Fine Arts and Design in Ljubljana, following mentor Zmago Lenarčič. He lives and works in Ptuj and Škofja Loka.

Awards:

2010 – finalist of OHO Award 2010

2010 – finalist of Henkel Art Award in Slovenia in 2010

2005 - Academy of Fine Arts and Design in Ljubljana Award for special accomplishments in painting

Mahmud Al Khatib je palestinsko-jordanski glasbenik, ki živi in ustvarja v Sloveniji. S petjem in plesom se je ukvarjal že v Jordaniji. V Sloveniji je leta 2010 ustanovil Folklorno skupino Rozana, ki predstavlja tradicionalni ples Palestine, Jordanije, Sirije in Libanona, dabke. Skupina je sodelovala na številnih festivalih in gostovala tudi na Hrvaškem. Je avtor in režiser gledališko-plesne predstave Al Ghorba (Tujina) v produkciji Društva Rozana, s katero je nastopil na arabskem kulturnem festivalu ŠAMS 2011 v Mariboru. Kot vokalist sodeluje v glasbeni zasedbi Essaouira project, predstavlja se tudi na instrumentu darabuka in arabska lutnja.

Mahmud Al Khatib is a musician from Palestine and Jordan who lives in Slovenia. He was engaged into singing and dancing in Jordan and formed a folklore group Rozana in Slovenia in 2010, where the traditional dances of dabke that originate in Palestine, Jordan, Syria and Lebanon, are presented. The group participated in numerous festivals in Slovenia; they performed in Croatia as well. He is an author and director of a theatrical – dance performance Al Ghorba (A foreign country) in production of Association Rozana. They performed at Arab cultural festival ŠAMS 2011 in Maribor. As a singer he is part of a band Essaouira project, where he plays darabuka and Arabian lute.

Mahmud Al Khatib

glasbenik in avtor glasbe, lektoriranje arabskega govora
a musician, author of music and lector of Arabian text





Foto Boris Voglar

Marko Korošec

glasbenik a musician

Marko Korošec je v prvi vrsti kitarist in glasbeni pedagog, ki že nekaj let deluje med Ptujem, Ljubljano in Celovcem. Aktivno nastopa doma in v tujini, je avtor številnih glasbenih projektov, v sklopu katerih je napisal glasbo za razne glasbene zasedbe, plesne in gledališke predstave, dokumentarne filme itd. Nastopa in sodeluje s številnimi priznanimi glasbeniki ter drugimi kulturnimi ustvarjalci tako doma kot v tujini.

V večletnem izobraževanju iz arabske oziroma orientalske glasbe (Maroko, Sirija, Turčija), v sklopu katerega se je naučil igrati tudi na oud (arabsko lutnjo), se je kalil na številnih odrih s tovrstno obarvano glasbeno zasedbo Essaouira project in skupnimi projekti z arabsko-slovenskim Društvom Rozana.

Marko Korošec is a guitar player and a musical pedagogue, who works in Ptuj, Ljubljana and Celovec. He performs in Slovenia and abroad and is an author of many musical projects, during which he wrote music for different theatre groups, musical bands, documentary films and many more. He works with different renowned musicians and other artists, home and abroad.

He studied music of the Far East (Morocco, Syria, Turkey) and learned to play on an oud (Arabic lute). He played at many concerts and stages with band Essaouira project and Arabic Slovene Association Rozana.

Andrej Hrvatin je glasbenik in oblikovalec zvoka iz Maribora.

Kot glasbenik sodeluje v zelo raznolikih glasbenih in performativnih projektih: Helika, Dazhbog Ensemble, TRAK47, Essaouira Project, Cana flamenca, Ahimsa, Carmina Slovenica Drum Cafe, Fool Cool Jazz Orchestra Suita Balcanica, MEF in NOB, Tinkara Kovač acoustic band itd. Hkrati soustvarja glasbo za vizualne (video, likovne inštalacije), plesne, filmske in gledališke produkcije. Kot oblikovalec zvoka je sodeloval s številnimi slovenskimi jazz in alternativnimi glasbeniki: Zlatkom Kaučičem, Samom Šalamonom, Vaskom Atanasovskim, Igorjem Bezgetom, Coma Stereo, We Can't Sleep At Night, Zmajevim Repom, Brencl bando itd. Deluje tudi na področju radijske produkcije, nekoč kot glasbeni urednik radia MARŠ in avtor oddaj o tradicionalni in sodobni klasični glasbi, kasneje pa kot samostojen soustvarjalec radijskih iger in zvočnih knjig. Pomemben del ustvarjalnosti namenja »sound artu« in elektro-akustičnim zvočnim performansom pod imenom NIMETU; leta 2008 je gostoval tudi na »Sonic Art« rezidenci v New Delhiju.

Andrej Hrvatin is a musician and sound engineer from Maribor. As a musician he works at different musical and performative projects: Helika, Dazhbog, Ensemble, TRAK47, Essaouira Project, Cana flamenco, , Carmina Slovenica Drum Cafe, Fool Cool Jazz Orchestra Suita Balcanica, MEF in NOB, Tinkara Kovač acoustic band and others. He makes music for video and visual installations, dance, film and theatre performances. He worked with different Slovene jazz and alternative musicians: Zlatko Kaučič, Samo Šalamon, Vasko Atanasovski, Igor Bezget, Coma Stereo, We Can't Sleep At Night, Zmajev Rep, Brencl banda and others. He works at radio production as well - in the past as a music editor at radio MARŠ and author of radio shows about classical music, today as producer of radio plays and audio books. A great deal of his work is concerned with "sound art" and electro-acoustic sound performances named NIMETU (I'm not here). In 2008 he participated at "Sonic Art" in New Delhi.

Andrej Hrvatin

glasbenik a musician

Foto Daniela Kičić





Foto Jože Rehberger Ogrin

Tujci v Sloveniji

Nekoč je ena izmed dveh deklic neke škotske družine na vprašanje, kdo so tujci, odvrnila: »Ampak saj tujci sploh ne obstajajo. Obstajajo samo ljudje, ki jih še nisem srečala!«

Integracija, asimilacija, akulturacija, segregacija, izgon ... Integracija, asimilacija, akulturacija, segregacija. Izgon. Migracije ljudi potekajo od nekdaj. Morda so danes podvržene globalnim političnim dogajanjem, a človek je homo migrans, odkar obstaja. Ljudje migrirajo zaradi različnih spletov okoliščin: zaradi ljubezni, študija, iskanja boljših življenjskih pogojev, naravnih katastrof, vojn, lahko so preganjani zaradi svoje vere, narodne pripadnosti, pripadnosti določeni družbeni skupini ali določenemu političnemu prepričanju. Razlogov je seveda še več in pogosto se le-ti med seboj prepletajo. Za lažjo kategorizacijo in sankcioniranje migrantov so birokrati politiki razvili celo paleto statusov, ki jih te osebe prejmejo v državi priselitve. Morda bodo z leti postali naturalizirani Slovenci, prosilci za azil, begunci ali ostali tujci s stalnim bivanjem v Sloveniji. V kolikor bodo v Sloveniji vložili prošnjo za azil, pa je približno 98-odstotna verjetnost, da bodo odstranjeni iz države.

Kategorija tujca je v Sloveniji zelo različno sprejeta (opredeljuje ga več zakonov). Medtem ko so bili v šestdesetih in sedemdesetih letih prejšnjega stoletja, torej v času gospodarske rasti, migranti v razvitih državah zahoda v glavnem dobro sprejeti, pa je danes situacija povsem drugačna. Slovenija je pred desetletji kot del neuvrščene Jugoslavije s politiko štipendiranja omogočala mnogim mladim iz arabskih in afriških držav univerzitetno izobrazbo. Z osamosvojitvijo Slovenije in uvajanjem novih migracijskih politik, ki so se izenačevale s širšimi politikami EU, se je ta občutek sprejetosti v večinsko družbo spremenil. Nekoč v kategoriji »prijateljskih in dobrodošlih« so pristali v kategoriji »rizičnih«.

Zaradi večje zaprtosti priseljevanja iz tako imenovanih rizičnih držav ali tretjih držav se je migracija, na primer iz arabskih držav, omejila le še na prihode posameznikov, ki migrirajo iz osebnih razlogov, sorodstvenih mrež ali vojn ... Med tem, ko se evropski študenti prosto selijo iz enega konca Evrope na drugega, pa vpisovanje na evropske univerze za osebe iz globalnega Juga ni več enostavno. Ljudi iz tega dela sveta ne vidimo (več) kot potencial ali plod najrazličnejših soočanj in srečevanj, ki bi nam lahko približala tuje svetove življenja in za malenkost oddaljila domače svetove, temveč kot »grožnjo«.

Beseda tujec ni enoznačna. Za njo se skriva multivokalnost migracijskih izkušenj, pluralizacija posameznikovih prepričanj in vrednot, pomembna socialna vprašanja, politična ozadja, spol, izobrazba, mikrosocialne zgodovine posameznikov in mnogi socialni spomini.

Če se navežem na gledališko zgodbo, je primerno, da se vživimo v status begunca. Begunci in osebe s subsidiarno zaščito se od preostalih tujcev oziroma migrantov razlikujejo po vzrokih, zaradi katerih so zapustili državo, v kateri so prebivali. Njihove pravice so določene s posebno zakonodajo. Na svetu je več kot 40 milijonov ljudi beguncev. Afganistan in Irak sta državi z največ begunci (vprašajmo se, kaj k temu pripomore – vpletanje političnih velesil zahodnih držav). Na drugi strani je Amerika, ki sprejme manj beguncev kot Evropa, največ beguncev pa ostaja na »domači« celine, Aziji.

Njihove poti so radikalno drugačne od nam znanih, prijetnih potovanj, h katerim nas spodbujajo različne agencije in reklame ali h katerim nas žene radovednost in avanturizem. Njihova pričevanja so šokantna. Nahajajo se v prehodnem stanju, razpeti med državo izvora, v katero se ne želijo ali ne morejo vrniti, in ciljno državo, za katero so brez vstopnih vizumov »ilegalci«, prebežniki, ki jih je potrebno izolirati od legalnih potnikov, nato pa v večini primerov poskrbeti za njihovo čim hitrejšo odstranitev: »Dobrodošli v trdnjavi, imenovani Evropa!« Tovrstni »osmi potniki« lahko ob vstopu v Slovenijo zaprosijo za azil. Nato se njihova ponovna kalvarija čakanja po navadi šele prav začne. Nastanjeni so v azilnem domu ali pa jih oblasti zaprejo v zaprte policijske centre za tujce. V azilnem domu se opravi skrajno ponižujoč sanitarno-dezinfekcijski in preventivno-zdravstveni pregled, sledi podaja prošnje za azil. Po podaji prošnje sledi jemanje prstnih odtisov in fotografiranje, nato pa izdelava kartice prosilca za azil. Velja načelo, da bi vsakemu, ki pravi, da je v matični državi preganjan zaradi enega od razlogov po ženevski konvenciji, se pravi, zaradi rase, vere, politične pripadnosti, pripadnosti določeni družbeni skupini, oblasti morale omogočiti vstop v azilni postopek. Pogosto pa se dogaja, da so ti postopki zelo strogi zaradi različnih proceduralnih zadev. Slovenija je zelo otežila azilni postopek. Med drugim je v imenu varčevanja odpravila brezplačno pravno pomoč za begunce na prvi stopnji, ki je tudi najpomembnejša. Do končanega azilnega postopka prosilec ne sme biti prisilno odstranjen iz Slovenije. Z vročitvijo negativne odločbe s strani Vrhovnega sodišča ali pa Ministrstva za notranje zadeve pa se postopek pravnomočno konča. Od tega trenutka dalje je oseba ponovno nelegalni tujec, in ne več prosilec za azil. Nemu-doma mora zapustiti Slovenijo. To pomeni, da osebo takrat lahko odpelje policija v Center za tujce v Postojni, iz Centra za tujce pa se, tudi po enem letu ali več čakanja, osebo deportira v matično državo:

»Zgodil sem se. Nisem imel druge izbire kot te, da postanem tujec. Da na meni večinsko prebivalstvo, politična hegemonija in zakoni delajo poskuse. Da me preizkusijo, da se preizkusim. Včasih že težko ločim med sabo in vsemi sodišči in integracijskimi paketi. Na njih so me učili, da je Slovenija lepa, majhna in bogata dežela. Da je povprečna slovenska plača 1000 € mesečno. Da je glavno mesto Ljubljana. Ničesar mi niso povedali, da kot tujec brez papirjev nimam nobenih pravic. Da je 1000 € plače le povprečje, in da ljudje delajo tudi za 500 € in manj. Niso mi povedali, da ne morem odpreti bančnega računa, da ne morem dobiti delovnega dovoljenja, da bom brez zavarovanja.

Tukaj imam otroka, on je slovenski državljan, ker je njegova mati slovenska državljanka. Šest mesecev mu je. Ravno ko sem misli, da bom lahko začel skrbeti za njega, sem zaradi slovenske in evropske zakonodaje, ki skrbno varuje svojo ekonomijo pred tujci, postal ilegalen. Kar tako, čez noč. Za to je bil dovolj podpis in žig ter navedba meni nerazumljivih členov.

Doma sem imel tako rekoč vse. V evropskih têrminih sem bil pripadnik srednjega razreda. Imel sem svoje stanovanje, dobro plačano službo, prijatelje, ženske. Potem sem želel komu pomagati. Uredil sem mu neke papirje, ki jih je bojdá potreboval za prehod meje. Imel je nekaj masla na glavi, in zato ga je – preden je uspel zbežati – prestregla policija. Označili so me za ovaduha. Nad mene so poslali eno izmed tisočih skrajnih paravojaških enot. Dvakrat so me skoraj ubili. Imel sem več sreče kakor pameti, priznam. Ko so enkrat kar sredi ulice streljali name – ubili so tri nič hudega sluteče mimoidoče – sem rekel: »Dovolj!«

Moral sem postati tujec. Najprej sem mislil, da se čarovnija diskriminacije skriva v mednarodnih politikah in na zunanji meji Schengena. Srh me spreletava, ko pomislim, da je sodobna tujost v središču vsakega mesta, vsake vasi, vsake četrti, vsake ulice. Vključno z vašo. Na sebi večkrat čutim poglede. Razumem. Angela Merkel je pred nedavnim dejala, da je multikulturna Nemčija propadel projekt. Izjava je podžgala skrajne desničarje in desno levo liberalce in verjetno večino prebivalstva Evrope, da si končno lahko potrdijo svoje »utemeljeno« sovražstvo do tujcev. V Sloveniji jih tudi imate. Organizirane skupine namreč. Zakrinkane so v domoljubje in slovenstvo. Na prvi pogled se »borijo« za Slovence, za slovenstvo. A vsakemu tujcu hitro postane jasno, da se njihovo slovenstvo utemeljuje na tem, da mora nekdo drugi biti »tuj«, tega pa je, za boljše možnosti Slovencev, potrebno kar izgnati. Bojda vam krademo službe in dodatno bremenimo državo, uničujemo jezik, vero in kulturo. Jaz sem brez delovnega dovoljenja, takih nas je v Sloveniji večina, in sem do nedavnega prejemal žepnino v višini 20 € mesečno. Sem ateist, čeprav prihajam iz Bližnjega vzhoda. Sem mlad, visoko izobražen, tukaj sem si želel ustvariti družino, ki mi bo sedaj prepovedana, ker sem postal prepovedan. Ilegalen. Po sedmih letih mletja v sodnih postopkih za sprejem mojih dokumentov. Izčrpan sem. Moram oditi.

Čestitam, uspešno ste me izgnali. Po tiho, »nežno«, brez vzklikov in gesel. Vljudno ste me izgnali iz vaših ulic, četrti, vasi in mest. Zgodil sem se. Nisem imel druge izbire kot te, da postanem tujec. Da ostanem tujec.«

Od številnih prošenj za azil se skozi azilni postopek do dokončne podelitve statusa begunca pretolče le malo ljudi. Slovenija velja za državo, ki tudi, evropsko gledano, podeli zelo malo statusov begunca. Teh je največ iz Srbije, Črne gore in Kosova. Iz arabskih držav je bil do leta 2012 podeljen status begunca petim ljudem iz Sudana, trem iz Iraka in enemu iz Jemna. To je mnogo premalo, kot jih mednarodno zaščito dejansko potrebuje.

A tudi s statusom se ti ljudje zelo težko vključijo v družbo, kljub temu da je zanje predpisana politika integracije. Se pravi, dvosmernega procesa obojestranske prilagoditve med migranti in družbo sprejemnico, v kateri ti dve skupini ne le sprejemata skupno kulturo, temveč k njej tudi obe prispevata. Ko se ljudje različnih kultur učijo kulture drug od drugega, vsak posameznik ali kulturna skupina ohrani smisel za kulturno dediščino in raznolikost. Lepo povedano. A kaj, ko se integracija zalomi že pri prvih korakih samostojnega življenja. Pri iskanju nastanitve, ki je lahko dolgotrajen proces zaradi visokih najemnin in diskriminatornega pristopa najemodajalcev in okolice. Obenem osebe s statusom begunca niso upravičene do najema subvencioniranih stanovanj. Ta so dostopna le osebam s slovenskim državljanstvom. Nadaljuje se s težavami pri zaposlitvi zaradi diskriminacije, neustrezne institucionalne podpore, pomanjkljivega znanja jezika itd.

Glavni lik Mahmud nas v svoji stiski opozarja na odnos, ki ga imamo vse prevečkrat do beguncev. Z njimi na pravnoformalni ravni in tudi v okviru humanitarnih organizacij ter socialnih delavcev pogosto ravnamo avtoritarno, jih postavljamo v vlogo nemočnih žrtev brez lastne volje, brez upoštevanja kulturnega konteksta. Naša logika je evropocentrična, saj smo prepričani, da imajo pripadniki drugih kulturnih skupnosti prav takšne potrebe kot mi. Naša drža je pokroviteljsko dobrodelna, ki begunce lahko degradira na infantilno raven.

Vsi, prav vsi smo upravičeni do pravice ustvarjati si bolj varno, bolj svobodno, ali preprosteje, življenje po lastni izbiri. To je preprosto univerzalna pravica vseh, ne le nekaterih.

Maja Lamberger Khatib
Tomaž Gregorc

Foreigners in Slovenia

Once upon a time one of the girls from a Scottish family answered on a question who are foreigners : "But foreigners do not exist, only people that I have not met yet, exist."

Integration, assimilation, acculturation, segregation, banishment ... Integration, assimilation, acculturation, segregation. Banishment.

People have been migrating from the old times. Migrations can be liable to political occurrences, but humans have always been a homo migrans. People decide to migrate because of different circumstances: for love, education, natural catastrophes, wars, they are looking for better living conditions, they can be victims of persecution, because of their faith, nationality, political views or because they are part of different social groups. There are a lot of reasons that often intertwine with themselves. To categorise easily bureaucrats have developed different categorisations that people get in a country they are immigrating into. Maybe they will be categorised as Slovene in the course of years, or they will ask for asylum, or they will become refugees and get the status of foreigner with firm residence in Slovenia. If they will decide to apply for asylum in Slovenia, there is 98 % chance that they will be moved out of Slovenia.

Category of foreigner is very differently accepted in Slovenia and is regulated by different laws. In the sixties and seventies, in times of economical development, migrants were well accepted in western societies, whereas today, the situation is changing and is completely different. Only decades ago Slovenia opened frontiers to young educated people with university degree, that came from Arab and African countries, who were offered some scholarships. When Slovenia became independent country and by implementing new immigration politics that were similar to EU strategies, the feeling of acceptance into a society changed. In the past, immigrants were in the category of "welcomed friends", today they are categorised as "different". Because the immigration from countries of the third world, or so called risk countries, has been stopped, the immigration from Arab countries stayed focused only to individuals that migrate because of personal reasons, family networks or wars ... European students on the other hand, can migrate freely from one part of Europe to another, but this is changed for the students that come from the South. People that come from this part of the world are not perceived as potential anymore, that could open new worlds to us, on the contrary, they are perceived as threat.

The word foreigner does not have only one meaning. It consist of different aspects of migration experiences, changing of individual beliefs and values, important social questions, political backgrounds, gender, education, micro social history of individuals and social recollections.

If I try to connect this to a theatre plot, it is important to become accustomed to refugees life. Refugees and persons with subsidiary protection are differentiated by reasons they left the country in which they lived. Their rights are determined with special set of laws. In the world there are more than 40 million people that are refugees. Afghanistan and Iraq are countries that have the highest number of refugees (a problem of political forces in western countries; what are they contributing to that). On the other side there is America, which accepts less refugees that Europe, the highest number of them still stays in Asia.

Their paths are radically different from those that we know, that are consisted mainly with pleasant journeys advertised by agencies or encouraged by our curiosity. Their stories are shocking. They find themselves in a transitory state, bound by a country they came from and do not wish to go back and country they immigrated into, for which they do not have a visa. They are illegal immigrants that have to be isolated from the legal passengers, and returned back: "welcome to the fortress named Europe". These illegal passengers can ask for asylum, when entering Slovenia. Then their suffering of waiting is only at the beginning. They are accommodated in the asylum home or in closed facilities for foreigners, guarded by police. In asylum home they go through humiliating disinfectant medical procedures. Then they apply for asylum, the fingerprints and photos are taken, they get their identity card. There is a principle that says that everyone is entitled to a procedure to get asylum after Geneva Convention, that implies leaving because of race, religion, political views or social groups. Often these procedures are long, because of all protocol issues and because Slovenia has made this procedure very complicated. Among others she dismissed free legal help for refugees on the first level. Until the procedure is finished a person can not be violently deported out of Slovenia and the procedure is finished if he/she gets a provision from the Supreme Court or Ministry of Foreign Affairs. After that the person is once more illegal immigrant and has to leave the country immediately. This means that a person can be transferred to a Centre for refugees in Postojna by police, from there he/she is transferred after around a year to his/her home country.

"I just happened. I did not have any other choice, as to become a foreigner. To be there, for the majority, political hegemony and the law to perform tests on me. To test me to be tested. Sometimes it is hard to distinguish between the room, the court and the integration package. I was taught that Slovenia is beautiful, small and rich county. That an average salary is 1000 € a month. That the capital city is called Ljubljana. They haven't told me about the fact, that as a foreigner, I do not have any rights. That 1000 € wage is only on average and that people work for 500 € or less.

They did not told me that I can not open my bank account, that I am not allowed to work, that I do not get insurance.

I have a child here; he is a Slovene citizen, because his mother is a Slovene citizen as well. He is six months old. Just as I thought, I will be able to take care for him, I became illegal immigrant, because of Slovene and European law, that protects their economy from foreigners. Just like that, over night. Enough was one signature and one stamp and explanation with different laws.

I had everything at home. I was part of a middle class, if we speak in European terms. I had my own apartment, a good paid job, friends, women. Then I wanted to help someone. I arranged some papers he supposedly needed for border crossing. He was not completely innocent and therefore he was captured by police. I was labelled as denouncer. They sent upon me one of their many paramilitary forces and two times I was nearly killed. Once they were shooting at me in the middle of the street and they killed three innocent people; I said "enough!"

I had to become a foreigner. At first I thought that discrimination is hidden in international politics and at external borders of Schengen. I was appalled to realize that modern alienation is at the heart of every city. Including yours. I can feel people looking at me. I understand. Angela Merkel recently stated that multicultural Germany failed. The statement spurred on right wing parties, right left liberals, citizens in Europe, that could finally verify their "rightful" hatred toward foreigners. They are in Slovenia as well. Organized groups, hidden behind patriotism. They fight for Slovene people at first sight, but every foreigner soon realizes that their sense of patriotism is founded on a notion, that someone has to be "foreign" and he has to be banished for the better chances of Slovene people. They say we steal your jobs, we burden your country, we destroy your language, religion and culture. I am without a working permit and the majority of us are like this in Slovenia. Until recently I got 20 € a month of allowance. I am an atheist; despite the fact that I come from the Far East. I am young, highly educate, I wanted to form a family here. This is not reachable to me, because I became illegal. After seven years of legal procedures to accept my documents. I am exhausted. I have to leave. I congratulate you, you were successful. Silently, "gently", without protest. You banished me in a polite way from your streets, villages and cities. I happened. I did not have any other choice, but to become a foreigner. To stay a foreigner."

Of all applications for asylum only a small number of people succeed to get the status of refugee. Slovenia is regarded to grant only a small number of refugee ranks and majority of them are from Serbia, Montenegro and Kosovo. From Arab countries only 5 people from Sudan, 3 from Iraq and 1 from Yemen were granted the status of refugee until 2012. This amount is not high enough, because many more need it.

But even with the status, those people can hardly integrate into the society. A two-way process of mutual integration in a society, where both parties bring equal shares of benefits to joint culture. When people of different cultural backgrounds are learning from one another, they gain sense of cultural heritage and diversity. Nicely said.

But the integration has problems, already at the first steps of independent lives. Looking for accommodation can take long, because of high rents and discriminatory behaviour of surroundings. People can not apply for a subsidized apartments, only Slovene citizens have this option. Troubles continue with searching of a job, because of discrimination, lack of language knowledge, no institutional support.

The main character Mahmud is reminding us, on the attitude we have toward refugees. Often we handle them in an authoritative way, especially on humanitarian and legal level. We put them into a role of helpless victims and the cultural context is not taken into consideration. We think only from our perspective, where we are certain that other nations have the same needs as we. We are patronizing them and in this way we are degrading them to a level of a child. We all are entitled to creating our own reality, safer and freer. We can live according to our free will. This is a universal right of all people, not just some people.

Maja Lamberger Khatib
Tomaž Gregorc









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Prevod v angleščino Sanja Selinšek

Tisk Tiskarna Ekart
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