



КРАЉЕВСКО ПОЗОРИШТЕ ЗЕТСКИ ДОМ
НА ЦЕТИЊУ

Anton Pavlovič Čehov

TRI SESTRE

ANTON PAVLOVICH CHEKHOV THREE SISTERS

REŽIJA / DIRECTION

BRANISLAV MIĆUNOVIĆ

ADNICH project, co-funded by the Interreg IPA CBC Italy-Albania-Montenegro Programme



Premijera / Première:
15. / 18. / 20. / 21. decembar 2019.

Interreg - IPA CBC
Italy - Albania - Montenegro
ADNICH






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ANTON PAVLOVIČ ČEHOV

TRI SESTRE

Režija, adaptacija i dizajn predstave
BRANISLAV MIĆUNOVIĆ

Saradnici:

Stela Mišković (dramaturgija)
Marko Petrović Njegoš (scenografija)
Lina Leković (kostimografija)

Dubravka Drakić (govor)
Vjera Nikolić (muzika)
Mile Buturović (svijetlo)



IGRAJU:

Aleksandar Radulović
Ana Vučković
Dejan Ivanić
Jelena Laban
Julija Milačić Petrović Njegoš
Nada Vukčević
Omar Bajramspahić
Pavle Prelević
Srđan Grahovac
Stevan Vuković
Vule Marković

*imena glumaca su navedena po abecednom redu

Direktorica: **Vesna Miranović**; Umjetnička direktorica: **Lidija Dedović**; Tehnički direktor: **Dragan Sjekloća**; Šef scene: **Aleksandar Anđelić**; Šef produkcije: **Đorđe Dragičević**; Organizator: **Đorđije Radoičić**; PR menadžer: **Jelena Marković Čađenović**; Inspicijent: **Saša Pejović**; Asistent na projektu: **Anđelka Nenezić**; Sufler: **Nataša Kapičić**; Majstor svjetla: **Danilo Malović**; Majstor tona i video operater: **Filip Kršić**; Dekorater: **Goran Radović**; Rekviziter: **Željko Milošević**; Šminka: **Milka Stojanović** i **Vesna Bijelić**; Garderoberka: **Stana Vuković**, Pomoćne garderoberke: **Vinka Pavličević** i **Vjera Mudreša**; Vozač: **Marko Batričević**, Bife: **Nevenka Vukmirović**; Dizajn: **Ozana Brković**; Fotograf: **Duško Miljanić**

ADNICH projekat; IPA CBC Italija-Albanija-Crna Gora



Premieres: 15th 18th 20th and 21st of December 2019

ANTON PAVLOVICH CHEKHOV

THREE SISTERS

Direction, Adaptation and Design of performance
BRANISLAV MICUNOVIC

Team:

Stela Miskovic (dramaturgy)
Marko Petrovic Njegos (scenography)
Lina Lekovic (costumography)

Dubravka Drakic (speech)
Vjera Nikolic (music)
Mile Buturovic (light)



CAST:

Aleksandar Radulovic
Ana Vucković
Dejan Ivanic
Jelena Laban
Julija Milacic Petrovic Njegos
Nada Vukcevic
Omar Bajramspahic
Pavle Prelevic
Srdjan Grahovac
Stevan Vukovic
Vule Markovic

*Cast listed in alphabetical order

Director: **Vesna Miranovic**; Artistic Director: **Lidija Dedovic**; Technical Director: **Dragan Sjekloca**; Stage Manager: **Aleksandar Andjelic**; Production Manager: **Djordje Dragicevic**; Organizer: **Djordjije Radoicic**; PR Manager: **Jelena Markovic Cadjenovic**; Inspicient: **Sasa Pejovic**; Project Assistant: **Andjelka Nenezic**; Prompter: **Natasa Kapicic**; Light: **Danilo Malović**; Tone & Video: **Filip Krsic**; Set Decorator: **Goran Radovic**; Prop: **Zeljko Milosevic**; Make-up: **Milka Stojanovic & Vesna Bijelic**; Dresser: **Stana Vukovic**, Wardrobe Assistant: **Vinka Pavlicevic & Vjera Mudresa**; Driver: **Marko Batricevic**; Coffee house: **Nevenka Vukmirovic**; Design: **Ozana Brkovic**; Photographer: **Dusko Miljanic**

ADNICH project IPA CBC Italy-Albania-Montenegro



Julija Milačić Petrović Njegoš



Ana Vučković



Jelena Laban



Pavle Prelević



Nada Vukčević



Dejan Ivanić



Srđan Grahovac



Aleksandar Radulović



Vule Marković



Omar Bajramspahić



Stevan Vuković

POSLEDNJA NOĆ

U vrijeme današnjeg sveukupnog „autizma“ društva i pojedinca i sveopšte otuđenosti ljudi - jednih od drugih, od emocija, od empatije, od misli, od kritike, od samokritike, od stida, od slobode, od života samoga, postavlja se pitanje: imamo li izlaza? Račvaju li se putevi pred nama ili nam je samim bivstvovanjem oduzet izbor? Jesmo li ga sami sebi oduzeli i samosabotirali se kroz cenzuru odgovornosti ili su naši koraci hod u prazno uprkos trudu?

Ova predstava govori o našim intimnim agonijama - hroničnim stanjima sa akutnim manifestacijama.

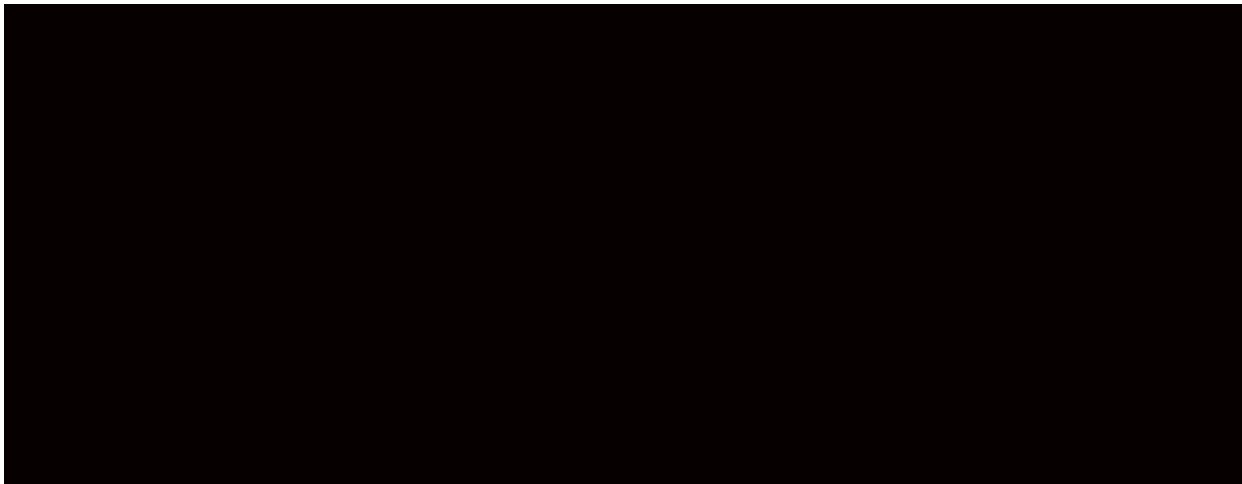
Sve je lično. Sve je iz nutrine bića. Sve su crtice iz naših misli.

Što je to propuštena životna prilika?

Slika stvarnosti. Istina bez uljepšavanja. Pojedinačne istine. Kolektivna istina. Sve ono što boli. Sve ono čega nas je strah. Sve ono čega nas je stid. Sve ono što ne priznajemo i potiskujemo da bi opstali, kao sobarica u Preverovoj pjesmi „Neko“. Neminovnost. Ono što nas čeka i ono što je sad. Posljednja noć.

Kako sam Čehov kaže: „Htio sam samo da ljudima pošteno kažem: Pogledajte sebe kako rđavo i dosadno živite!“

STELA MIŠKOVIĆ



THE FINAL NIGHT

The current state of social and individual “autism” and global alienation of people from one another, from emotions, empathy, thoughts, criticism, self-criticism, shame, freedom and from the life as such, raises the question: is there a way out? Do we have a choice or our choice is taken away from us? Did we take it from ourselves, by self-sabotaging our success? Do we walk in vain?

This play is about our intimate agonies - chronic conditions with acute manifestations.

Everything is personal. Everything is from the inside. These

are all our think pieces.

What does a missed opportunity mean?

The reality check. The truth without beautification. Selective truth. Collective truth. All the pain. All the fear. All the shame. Everything we suppress to survive, like a maid in a Prevert's poem. Past, present and inevitable future.

The final night.

As Chekhov says: “I just wanted to tell people honestly: Look how bad and boring you are”!

STELA MISKOVIC



O Čehovu

Da bih odredio njegovu tendenciju u dvije riječi, reći ću: Čehov je bio pjesnik beznađa. Uporno, potišteno, jednolično u toku skoro cijelog svog dvadesetpetogodišnjeg književnog stvaranja Čehov je samo jedno i radio: na ovaj ili onaj način ubijao je ljudske nade.

U tome je, po mom mišljenju, suština njegovog stvaralaštva. O tome se dosad nije mnogo govorilo, a razlozi su itekako ubjedljivi, jer ono što je radio Čehov na običnom jeziku se naziva zločinom i mora se najstrožije kazniti. Ali kako da kaznite talentovanog čovjeka?

On kao da stalno sjedi u zasjedi, osmatrajući i vrebajući ljudske nade. I ne brinite za njega, jer nijednu neće propustiti, nijedna neće izbjeći svoju sudbinu. Umjetnost, nauka, ljubav, nadahnuće, ideali, budućnost – nabrojite sve te riječi kojima je sadašnje i prošlo čovječanstvo težilo ili uveseljavalo sebe – dovoljno je bilo da ih Čehov dodirne i one u trenu izbljede, uvenu i umru. I sam Čehov je na naše oči bljedio, venuo i umirao, u njemu nije umirala samo njegova

velika umjetnost; jednim dodirom, disanjem čak, pogledom je ubijao sve za šta žive i čime se ponose ljudi. Štaviše, u tom umijeću je sve više napredovao i došao do virtuoznosti koja je bila nepoznata svim rivalima u evropskoj književnosti.

On nije težio originalnosti, on je činio nadljudske napore da bude kao i svi drugi, ali od sudbine se ne može pobjeći! Svi Čehovljevi junaci se plaše svjetlosti, svi njegovi junaci su sami. Oni se stide svog beznađa i znaju da im ljudi ne mogu pomoći. Sve im je oduzeto, a oni i dalje moraju da stvaraju. Vjerovatno odatle kreće to neprikriveno prezrenje koje oni gaje prema najvrijednijim tvorevinama običnog ljudskog stvaralaštva. Shodno tome, beznadežni čovjek je pravi, jedini Čehovljev junak. Takav čovjek nema apsolutno šta da „radi“ u životu, osim da lupa glavom o kamen.

Čehovljevi junaci su nenormalni ljudi par excellence, imaju neprirodnu, pa otuda i jezivu potrebu da stvaraju iz ničega. Ispred njih je uvijek beznađe, bezizlaz, apsolutna nemoć da bilo šta učine. A povrh toga oni žive, ne umiru...

LAV ŠESTOV

About Chekhov

To explain his work in short, I would say: Chekhov was a poet of hopelessness. For twenty five years of writing he was persistently doing one thing: he was killing people's hope. In my opinion, that was the core of his creation.

Not much has been said about it and the reasons are very convincing: the way he used the simple language is a crime and cannot go unpunished, but how? How to punish, a talented Man?

He was always waiting to ambush human hope. Arts, science, love, inspiration, ideals, or future – you can list the words that humanity has aspired to – but in case of Chekhov, he could just touch them and make them die. Chekhov himself faded, withered and died before our eyes, only his great art was never dying in him; he could use one breath or one look and kill everything that people are proud of. Moreover, he progressed to perfection, and remains unreadable

to his rivals in the European literature.

He never tried to be original, on the contrary he did his best to be like everyone else, and still he could not escape his fate.

His characters are afraid of the light and they are lonely. They are embarrassed and helpless. Everything was taken away from them, but they cannot stop. They have to create. This is the reason for the contempt they feel for valuable effects of human creativity. Therefore, hopeless man is the only Chekhov's hero. Such a man has absolutely nothing to do in life except to bang his head against a stone.

Chekhov characters are par excellence irrational, with abnormal and disturbing necessity to create out of nothing. Nothing is before them, only hopelessness and absolute impossibility to do anything about that. And yet they live, they do not die...

LAV SESTOV



ANTON PAVLOVIČ *Čehov*

rodio se u Taganrogu, u Rusiji, u blizini Azovskog mora, 29. januara 1860. Ruski je novelist, pripovjedač i dramski pisac. Smatra se začetnikom psihološkog realizma u drami, ali i književnosti i najvećim novelistom evropskog realizma, dok svojim dramama i danas vrši jak uticaj na evropsko pozorište. Poznat je i kao tvorac antiteatralnog pozorišta i psihološke drame.

Študirao je medicinu i kao student objavljivao humorističku prozu u kojoj izvirgava ruglu glupost, osionost i laž. Između ostalih, osvojio je i nagradu Puškin. Poznat je po kratkim pričama i predstavama, u kojima je često kombinovao elemente komedije i tragedije. Njegovi radovi često odražavaju turbulentna dešavanja specifična za Rusiju tog doba.

Kad je radnja njegovog oca propala, porodica se preselila u Moskvu, ruski intelektualni centar. Čehov je tu intelektualno rastao, ali se razvijao u dva različita smjera. S jedne strane, u dvadesetoj godini pohađao je medicinski fakultet Univerziteta u Moskvi, pripremajući se za ljekarsku profesiju, a s druge strane, Čehov je počeo pisati kako bi izdržavao porodicu.

Radio je kao ljekar i istovremeno pisao, što je još više pogoršavalo njegovo zdravstveno stanje. Zato se isključivo posvetio književnom radu. Osjećao je potrebu da upozna kulturni i književni život u evropskim zemljama, pa je proputovao Francusku, Švajcarsku i Italiju. To mu je pomoglo da upozna savremene tokove u literaturi, umjetnosti i filozofiji i da opredijeli svoja knji-

ževna interesovanja i poetičke principe.

Radio je kao slobodni pisac za novine i časopise, njegova duhovita djela su zapažena i to je ohrabrilo Čehova da počne pisati ozbiljne kratke priče.

Humornu vedrinu zamijenilo je sumorno sagledavanje života i čovjeka. U kratkoj prozi ostvario je najveće domete, postavši svjetski majstor novele. Sažetost, jednostavnost i odmjerenost - to su odlike Čehovljevog pripovijedanja.

Tokom kasnih osamdesetih, Čehov je pisao kratke priče, kao što su *Medvjed*, *Vjenčanje*, i predstavljanih *Demon*. Čehov se potom ponovo vratio na *Demon*, a nakon što ga je obradio i preimenoval, ovo djelo postalo je poznato kao *Ujka Vanja*, drama koja mu je donijela uspjeh i vječitu slavu. Na prelazu vijeka, 1901. godine, napisao je *Tri sestre*, a *Višnjik* je njegova posljednja velika drama. Te godine Čehov je proveo između Moskve i Krima, dijeleći svoje vrijeme između posla i vođenja brige o zdravstvom stanju koje se pogoršavalo.

Čehov je umro od tuberkuloze pluća 2. jula 1904. godine u Njemačkoj.

Čehovljeva lirska drama je nedramska, građena kao i pripovijetka, bez glavnog junaka, bez radnje, zapleta, s dijalogom u kojem se lica ne sporazumijevaju, već prate tok sopstvenih misli, s rječitim pauzama i ćutanjem. U njoj je sve podvrgnuto jedinstvu atmosfere, a rasplet ostaje negdje izvan teksta, nedorečen, ipak jasno prisutan u svijesti i sjećanju čitaoca ili gledaoca.



ANTON PAVLOVICH *Chekhov*

was born on 29th January 1860 in Taganrog, a port on the Sea of Azov in Russia. The playwright and short story writer, Chekhov is considered a father of psychological novel and the greatest novelist of the European realism. His influence on European theatre, remains strong until today. He insisted on antitheatricality and psychological drama.

As a student physician, Chekhov published his first humorous short stories in which he was mocking stupidity, vanity and lie. He wrote about problematic social atmosphere characteristic for Russia of that time. In his short stories and plays, he often combined elements of comedy and tragedy. Among other awards, he received Pushkin Award.

When his father declared bankruptcy, the family moved to Moscow, to the Russian intellectual center. Chekhov experienced intellectual growth, but in two different directions. He was studying medicine at the Moscow University and he was writing to support the family.

Chekhov worked as a physician and wrote in the same time, which negatively affected his health, so he decided to leave his medical practice. He was interested in the cultural and literary life of other European countries so he traveled to France, Switzerland and

Italy. The knowledge about European arts, literature and philosophy of that time, influenced his literate and poetic principles.

He wrote as a freelance writer for local papers and journals, and public interest in his work supported him in writing more serious pieces. After some time, he replaced his humorous stories with melancholic and depressing ones. His short stories have received the highest recognitions. Clear and simple language – are the main characteristics of the Chekhov’s writing. He used to say: “Brevity is the talent’s sister”.

His famous short stories are *The Bear* and *Marriage* and plays *Ivanov* and *The Wood Demon*. He later redrafted *The Wood Demon* and created his most famous play *Uncle Vanja*.

In 1901 he wrote *Three Sisters*. *The Cherry Orchard* was his last play. He spent his last years traveling between Crimea and Moscow taking care of his poor health. He died in Germany, of pneumonia on 2nd July 1904.

Chekhov’s lyric drama is actually a novel, without main character or fabula, in which characters do not communicate but rather follow own thoughts with significant pauses and silence. The focus is given to the atmosphere and the end often remains unsolved, outside of the narrative, but very present in the reader’s mind and memory.



Prof. BRANISLAV MIĆUNOVIĆ
Biografija

Prof. Branislav Mićunović je pozorišni reditelj i dugogodišnji profesor glume na Fakultetu dramskih umetnosti u Beogradu i na Fakultetu dramskih umjetnosti na Cetinju.

Prof. Mićunović je član Evropske akademije nauka i umjetnosti u Salzburgu, Evropske akademije nauka, umjetnosti i književnosti (EASAL) u Parizu, Akademia Balkanica Europea, Internacionalne Akademije "Mihai Eminescu", Rumunija; Udruženja naučnika, kulture i umjetnosti Republike Moldavije.

Prof. Mićunoviću dodijeljene su titule Počasnog doktora: Rumunskog univerziteta "Constantin Brancusi", Moldavskog univerziteta evropskih studija, Akademije nauka visokog obrazovanja Ukrajine, Ukrajinski institut za nauku i istoriju kulture.

Član je Odbora za filmsku i pozorišnu umjetnost CANU. Počasni je predsjednik Međunarodne pozorišne mreže NETA. Predsjednik je Savjeta Festivala Glumac Evrope.

Bio je direktor obnovljenog Crnogorskog narodnog pozorišta. Njegovim umjetničkim i menadžerskim doprinosom, kreiranjem repertoara i promovisanjem imena ove važne kulturne institucije u Crnoj Gori, ovaj teatar je zauzeo posebno mjesto na regionalnoj pozorišnoj mapi.

Osim u Crnoj Gori, režirao je u brojnim pozorištima regiona i njegove predstave uvrštene su u selekcije regionalnih i međunarodnih festivala.

Mićunović je nagrađen najznačajnijim profesionalnim i društvenim priznanjima, kao što su Sterijina nagrada za režiju, Gran-prix za režiju na Festivalu festivala, Nagrada za režiju Joakim Vujić; Nagrada za režiju Jovan Putnik, Velika nagrada Crnogorskog narodnog po-

zorišta, Nagrada za doprinos pozorišnoj kulturi u Crnoj Gori Veljko Mandić. Prof. Branislav Mićunović dobitnik je Decembarske nagrade glavnog grada Podgorice, Nagrade grada Nikišića – 18. septembar, Najvišeg nacionalnog priznanja – Trinaestojulske nagrade.

Dobitnik je Međunarodne nagrade Zlatna jabuka u Republici Makedoniji, koja se dodjeljuje za izuzetan doprinos u jačanju međunarodne saradnje i postizanju vrhunskih rezultata u različitim oblastima. Stjepan Mesić uručio mu je Orden Danice Hrvatske sa likom Marka Marulića, za posebna dostignuća u kulturi.

Prijestonica Cetinje je nagradila prof. Mićunovića Poveljom Ivan Crnojević, za izuzetan doprinos i promociju Prijestonice.

Dobitnik je Nagrade Međunarodne Akademije Mihai Eminescu za oblast pozorišnog stvaralaštva, Kulturno - prosvetna zajednica Srbije dodijelila mu je Zlatnu značku za doprinos razvoju kulture, za nesebičan, predan i dugotrajan rad. Beogradski univerzitet, Novosadski univerzitet i Privredna komora Srbije dodijelili su mu Povelju Kapetan Miša Anastasijević za prekograničnu saradnju i pruženu ruku prijateljstva, Spomen - medalje SUBNOR-a koji simbolizuje 70. godina Trinaestojulskog ustanka, Medalje Sv. Tripuna koju dodjeljuje Kotorska biskupija za dugogodišnju saradnju u oblasti kulture i aktivnu ulogu u promovisanju ekumenskog dijaloga, kao i brojnih drugih priznanja. Prof. Mićunović biran je za ministra kulture u tri mandata 2008, 2010. i 2012. Prof. Mićunović bio je opunomoćeni i izvanredni Ambasador Crne Gore u Republici Srbiji od 2014. do 2019. godine.





Branislav Micunovic, Professor

Biography

Professor Micunovic is Theatre Director and long-term Acting Professor at the Academy of Dramatic Arts in Belgrade and the Academy of Dramatic Arts in Cetinje.

Professor Micunovic is a member of: European Academy of Science and Arts, Salzburg, Austria; European Academy of Science, Arts and Literature (EASAL), Paris, France; Academia Balkanica Europeana; International Academy "Mihai Eminescu" Romania; Association of Scientists in Arts and Culture, Republic of Moldavia;

He has a title of Honorary Doctor from: The University of Constantin Brancusi in Romania; The University of European Studies in Moldavia; The Academy of Science for High Education in Ukraine, the Ukrainian Institute of Science and History of Culture;

Member of the Film and Theatre Committee - CANU; Honorary President of the International Theatrical Network NETA; President of the Board, Festival "Actor of Europe"

He was a Director of the restored Montenegrin National Theatre. With his artistic and managerial contribution, renewed repertoire and strong influence in promotion of this important institution, the National Theatre took a significant position on the regional theatre map.

Micunovic is awarded with highest professional and social recognitions: Sterija Award for Best Director; Gran-prix for Best Director, Festival of the Festival; "Joakim Vujic" Award for Best Director; "Jovan Putnik" Award for Best Director; Grand Award of the Montenegrin National Theatre "Veljko Mandic" Award for great accomplishments in the Montenegrin theatre.

He is awarded with: December's Award of the City of Podgori-

ca; Award of the Municipality of Niksic - 18th September; 13th July Award - the highest National Award in Montenegro.

"Golden Apple" International Award for the exceptional contribution in strengthening international cooperation and high achievements in various areas, in the Republic of Macedonia; Special Honor Danica of Croatia, for the exceptional achievements in the field of culture, received from Mr. Stjepan Mesic; He was awarded with "Ivan Crnojevic" Charter by the Old Royal Capital of Cetinje for the extraordinary promotion of the Old Royal Capital.

Professor Micunovic received: Award for the creativity in the field of theatre, by the International Academy Mihai Eminescu; Medal for expansion of culture, by the International Academy Mihai Eminescu; "Golden Pin" for support of cultural development and generous and dedicated work, by the Association of Culture and Education, Republic of Serbia; Charter "Kapetan Misa Anastasijevic" for cross-border cooperation and friendship, by the University of Belgrade, University of Novi Sad and the Chamber of Commerce of the Republic of Serbia; SUBNOR Memorial Medal, as a symbol of 70th anniversary of 13 July Uprising; He is recipient of the Saint Tryphon Medals, from the Roman Catholic Diocese of Kotor for the long-term cooperation in Culture and active support for Ecumenism, and many other awards.

He was the Minister of Culture for three terms: 2008, 2010 and 2012;

Professor Micunovic was Plenipotentiary and Extraordinary Ambassador of Montenegro in the Republic of Serbia from 2014 to 2019.





STELA MIŠKOVIĆ
Biografija / biography

Stela Miskovic was born in Cetinje in 1977. She graduated and completed her master studies in Dramaturgy, at the Academy of Dramatic Arts in Cetinje. She participated to the Talent Campus Programme in the Sarajevo International Film Festival while she was a student. As a best student at the Academy, she was awarded by the Bureau for Scientific, Educational, Cultural and Technical Cooperation of Montenegro.

She worked as a playwright, assistant to the playwright and author for the plays: „Jaja“ directed by Nick Upper, „Ribarske svadje“ (Brawling in Chioggia) by Carlo Goldoni, directed by Ana Vukotic, „Ocevi su gradili“, „Peti Park“ and multi- awarded „Cuvari tvog postenja“ directed by Boris Lijesevic. She also worked, „Zene koje ciste“ (The Maids), directed by Selma Spahic, „Povratak (The Homecoming)“ directed by Mirko Radonjic, „Let iznad kukavicijeg gnijezda“ (One Flew over Cuckoo’s Nest) directed by Diego de Brea, „Zenidba“ (Marriage) by N.

Stela Mišković rođena je na Cetinju 1977. godine, gdje je završila redovne i specijalističke studije na odsjeku za dramaturgiju na Fakultetu dramskih umjetnosti. Za vrijeme studija bila je učesnica Sarajevo Talent Campusa u okviru SFF, a Biro za Naučnu, Obrazovnu, Kulturnu i Tehničku saradnju Crne Gore nagradio ju je kao najboljeg studenta fakulteta Dramskih umjetnosti.

Radila kao dramaturškinja, asistentkinja dramaturgije i autorka dramatizacije na predstavama: „Jaja“ Nick Upper, „Ribarske svade“ Ana Vukotić, „Očevi su gradili“, „Peti Park“ i višestruko nagrađivanoj predstavi „Čuvari tvog poštenja“ Boris Liješević, „Žene koje čiste“ Selma Spahić, „Povratak“ Mirko Radonjić, „Let iznad kukavičjeg gnijezda“ Diego de Brea, „Ženidba“ Egon Savin, „O miševima I ljudima“ Dino Mustafić, „Zašto ostajemo u provinciji“ Blagoj Micevski i drugim.

U okviru festivala Barski Ljetopis 2017. napisala je prvu dramatizaciju romana „Orkanski Visovi“ na Balkanu i bila dramaturg na istoimenoj predstavi u režiji Dore Ruždjak Podolski.

Scenaristkinja i koscenaristkinja je filmova: „Anđeli i kamioni“ (Srđan Stanojević), „Mali nindža“ (Milutin Darić), „High Art“ (Milana Jovanović), „Film u boji“, kao i TV drama „Vjeridba“ (Milutin Darić) i „Uteg“ (Zoran Pribičević), koji su prikazivani na festivalima na Balkanu.

Od 2012. dio je tima kritike na sarajevskom MESS festivalu, a 2016. pobijedila je na konkursu RTS-a sa scenarijem za dječiju emisiju »Sve(t) je bajka«, koja je počela da se emituje marta 2017. na toj televiziji.

Gogol, directed by Egon Savin, “O miševima I ljudima” (OF Mice and Men), directed by Dino Mustafić, “Zašto ostajemo u provinciji” directed by Blagoj Micevski and many others.

In 2017 she wrote the first Balkan dramatization of the Bronte’s novel “Wuthering Heights” and she worked as a playwright for the same play directed by Dora Ruzdjak Podolski within the Festival “Barski Ljetopis”.

Stela was screenwriter and co-screenwriter for many films that screened at festivals around the Balkans: “Anđeli i kamioni” (Srđan Stanojevic), „Mali nindza“ (Milutin Daric), „High Art“ (Milana Jovanovic), „Film u boji“ and Tv drama “Vjeridba” (Milutin Daric), „Uteg“ (Zoran Pribicevic).

Since 2012, she is a member of the Critique Team in the MESS Festival. Her screenplay for the children’s show “Sve(t) je bajka” won the first prize in 2016 Contest organized by the National Television of Serbia RTS. The show started airing in March 2017.







„S onim što se dogodilo mi se ne možemo pomiriti, niti možemo a da se ne pomirimo; sredine nema.“

„U svim mislima, osjećanjima i shvatanjima kakve ja stvaram o svemu nema ničeg opšteg, što bi sve to povezivalo u jednu cjelinu. Svako osjećanje i svaka misao žive u meni zasebno i u svim mojim mišljenjima o nauci, književnosti, učenicima i u svim slikama koje stvara moja mašta, čak ni najiskusniji analitičar neće naći ono što se naziva opštom idejom, odnosno bogom živog čovjeka. Ako nema toga, znači nema ničega. U takvoj bijedi dovoljna je bila ozbiljna bolest, strah od smrti, sticaj okolnosti i ljudi, pa da se sve ono što sam smatrao svojim pogledom na svijet i u čemu sam vidio smisao i radost svoga života, prevrne tumbe i razbije se u paramparčad.“

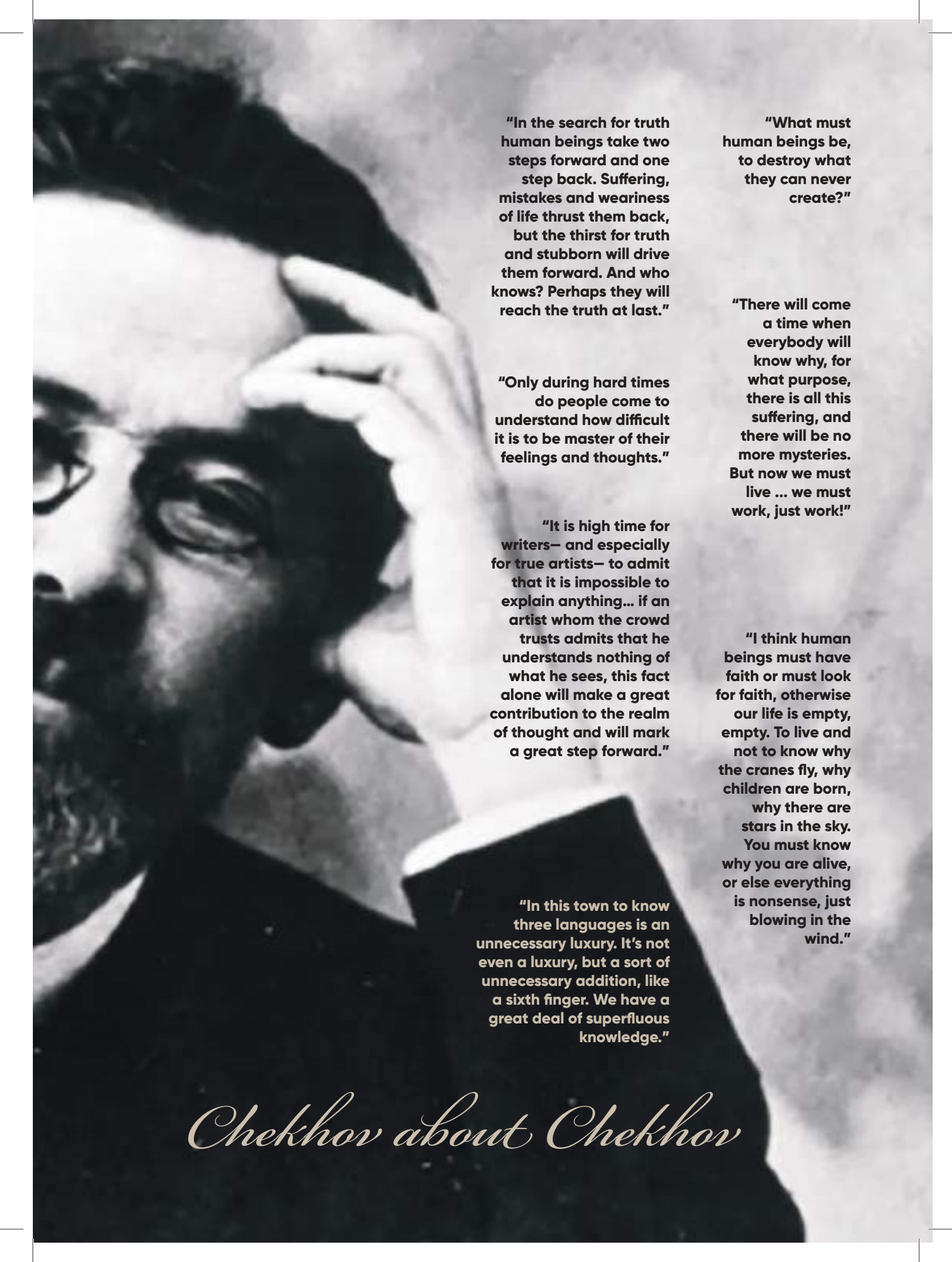
„Jednom ste mi rekli da mojim pričama nedostaje element protesta, da u njima nema ni simpatizera ni opozicije. Ali zar sama priča nije od svog početka do kraja, protest protiv laganja? Zar nije i to ideologija?“

“Budimo onako složeni i onako jednostavni kao što je život sam. Ljudi večeraju, a za to vrijeme se gradi njihova sreća ili im se životi razaraju.“

“Ne zavaravam li ja čitaoca, kad i pored svega ne umijem da dam odgovor na najvažnija pitanja?“

“Nezadovoljstvo sobom čini osnovni element svakog pravog talenta“

Čehov o Čehovu



"In the search for truth human beings take two steps forward and one step back. Suffering, mistakes and weariness of life thrust them back, but the thirst for truth and stubborn will drive them forward. And who knows? Perhaps they will reach the truth at last."

"Only during hard times do people come to understand how difficult it is to be master of their feelings and thoughts."

"It is high time for writers— and especially for true artists— to admit that it is impossible to explain anything... if an artist whom the crowd trusts admits that he understands nothing of what he sees, this fact alone will make a great contribution to the realm of thought and will mark a great step forward."

"In this town to know three languages is an unnecessary luxury. It's not even a luxury, but a sort of unnecessary addition, like a sixth finger. We have a great deal of superfluous knowledge."

"What must human beings be, to destroy what they can never create?"

"There will come a time when everybody will know why, for what purpose, there is all this suffering, and there will be no more mysteries. But now we must live ... we must work, just work!"

"I think human beings must have faith or must look for faith, otherwise our life is empty, empty. To live and not to know why the cranes fly, why children are born, why there are stars in the sky. You must know why you are alive, or else everything is nonsense, just blowing in the wind."

Chekhov about Chekhov





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Anton Pavlović
TRI SESTRE

REŽIJA:
BRANISLAV MIĆUNOVIĆ



КРАЉЕВСКО ПОЗОРИШТЕ ЗЕТСКИ ДОМ
НА ЦЕТИЊУ

Premijera: 15 decembar 2019.
(slobodan ulaz)



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