

**BITKA  
NA  
NERETVI  
LACHT  
DER  
NETVA  
BITKA  
NETVI  
AGLIA  
LLA  
NETVA**

**BITKA NA NERETVI**

**THE BATTLE OF NERETVA**



**BACAČI SJENKI**

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TISAK  
Kerschhoffset, Zagreb 2016.  
NAKLADA  
500

U SURADNJI S  
Kulturno informativnim centrom Zagreb,  
Zagrebačkim kazalištem mladih,  
Kućom za ljude i umjetnost LAUBA

PODRŠKA PROJEKTU  
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Natpovijesni i metadramski izvedbeni antispektakl *Bitka na Neretvi* je odgovor na potragu za Arhimedovom točkom u svemiru. To je naprasno neprekinut i nedosljedan scenski dijalog dvoje ljudi u potrazi za samim sobom. To je pokušaj promišljanja pojmova i ponuda sreće, emancipacije, slobode, sigurnosti, odgovornosti i budućnosti u doba permanentnog dokidanja i pretpostavljanja dijaloga i smisla. Ta potraga, ona je i zamišljeno i stvarno promišljanje *zelene doline* suvremenosti u događajnom prostoru-instrumentu scene koja je u *moćnosti* promišljati sve.

*Bitka na Neretvi* otkriva istovremeno javne i privatne dileme svojih izvođača, ali i njihove radne, moralne i općenito društvene okoline. To je izvedbeno predavanje koje otvara rješiva i nerješiva pitanja politike, čovjeka i prirode te se uklapa i ne uklapa u jučer, danas i moguće sutra. To je narativ koji govori o stvarnim i izmišljenim likovima i relativnosti njihovih pobjeda i poraza krećući se nelinearno po liniji povijesti.

To istraživanje, ono u svome, spram svoje prošlosti i spram svoga sada, ali i spram potencijalne budućnosti dokumentarističkom pristupu sažima skustva stvarnih bitaka, pobjeda i poraza, ali i iskustva snimanja filma o bitci.



U završnici izvedbe, oni grizući glavice luka i natapajući si ponovo oči limunovim iscjetkom, raspravljaju o razlici između autentičnosti i fikcije. Kako god bilo, grozno je gledati taj napad na oči, jer ih ionako nikada ne mogu dovoljno čvrsto zaklopiti... Nakon što pročitaju podatke o filmu, počinju iznicati biografski podaci Bakala i Vukelića povezani sa stvarnim likovima koji su živjeli u doba spomenute bitke. Spominju se autentična obiteljska povijesna zbivanja, a da nikada nismo u potpunosti sigurni koliko tu ima konstrukcije, a koliko pukog opisa. Je li doista svaka kapa na glavi poruka? I kolika nas sjećanje vara? I ne bi li napokon trebalo prekinuti čeprkanje po prošlosti i reći dosta?

Iako bismo mogli o brojnim izvođačkim i redateljskim zahvatima razgalabati do iznemoglosti, ipak mi se najviše sviđa ovaj mali dijalog, gotovo globalna želja svih umornih i pametnih: „Što ti hoćeš?“ „Hoću van iz ovog sranja!“

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Olga Vujović  
OJ NERETVO, VODO LADNA  
www.kritikaz.com, 1. ožujka 2016.

Ta „potraga za Arhimedovom točkom u svemiru“, kako piše u najavi predstave, neprestana je umjetnička i ljudska opsesija Bakala i Bacača sjenki da povežu isprekidane silnice naših života, da nas izmire s duhovima prošlosti i da uspostave mir u našim srcima i savjestima. Kroz razgovor ove dvojice aktera, čiji su roditelji i preci moguće u ratu bili na različitim stranama ili tko zna na kojima i zašto, struji želja današnjih tragača da ukrste iskustva i suoče se jedan s drugim. Taj susret na temu „gdje ti je bio ćaća kada je grmjelo“ nije nimalo lak: dvojica glumaca sjede jedan nasuprot drugom, sipaju limun sebi ravno u oči, jedu sirovi luk i nisu u pojedinim momentima nimalo nježni jedan prema drugome. Stavljaju različite kape na glavu, partizanske, četničke i ustaške, viču jedan na drugoga i naguravaju se stolovima, ali neprestano — razgovaraju. Predstava svojim verbalnim obratima pomalo slična na onu briljantnu knjigu „Hrastovi koje obaraju“, koja opisuje razgovor francuskog konzervativnog predsjednika Charlesa de Gaullea i lijevo orijentiranog ministra kulture Andréa Malrauxa, u kojem se miješaju vremenske koinkidencije, lucidne primjedbe i dramatične povijesne slike.

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Bojan Munjin  
POTRAGA ZA LJUDSKOM SUDBINOM  
Novosti, 13. ožujak 2016.

## BACAČI SJENKI

višestruko su nagrađivana i hvaljena međunarodna umjetnička i proizvodna platforma za interdisciplinarnu suradnju, stvaralaštvo te promišljanje intermedijalne umjetnosti, koja uspješno i bez napora isprepliće međunarodnu suradnju, kazališne izvedbe, urbane intermedijalne projekte, aktivizam, pedagoški rad, video umjetnost te selektorsku praksu u cjelovito umjetničko djelovanje.

Oni su vodeći partner na brojnim malim i velikim projektima u Europi, Aziji i Sjevernoj Americi od 2002. godine, čime potiču rasprave o prirodi i proturječnostima procesa globalizacije, bave se društvenim, političkim i kulturnim pitanjima otkrivajući akutne problemi lokalnih zajednica: politika javnih prostora, posljedica tranzicijskih procesa, statusa i oblika intime, kao i sustavne proizvodnje amnezije i diskontinuiteta.

Oni također temeljito istražuju prošlost i sadašnjost neuralgičnih urbanih lokacija te srodne teme skupnog i pojedinačnog sjećanja, čime dovode svoje izvedbe na mjesta i lokalitete koji su često po prvi put uključeni u suvremeni umjetnički diskurs.

U svom petnaestogodišnjem radu i javnom djelovanju ostvarili su više od 150 suradnji s profesionalcima iz više od 30 zemalja svijeta te realizirali više od 50 edukativnih, umjetničkih, aktivističkih i interdisciplinarnih projekata i manifestacija na tri kontinenta. Za svoj rad dobili su više domaćih i međunarodnih priznanja i nagrada te brojne iznimne recenzije i kritičke osvrte u dnevnom tisku, stručnim časopisima i elektronskim medijima u Hrvatskoj i inozemstvu.

## BILJEŽENJE GRADA / BILJEŽENJE VREMENA (od 2006.)

bavi se umjetničkom, kulturološkom, sociološkom, antropološkom i povijesnom refleksijom statusa nematerijalne kulturne baštine u regiji Srednje Europe te Zapadnog Balkana u razdoblju tranzicije. Projekt radi na remapiranju grada i predlaže različite moduse ponovnog iščitavanja urbanog hiperteksta s namjerom da ta čitanja u vidu višenamjenskog oruđa ponudi budućim urbanistima, arhitektima, umjetnicima te gradskim vlastima. Od 2006. projekt je predstavljen kroz knjige, predavanja, izložbe, radionice i urbane instalacije u više gradova Hrvatske, u Italiji, Cipru, Jordanu, Nizozemskoj, Bugarskoj, Makedoniji, Srbiji i Sloveniji.

<http://blog.dnevnik.hr/biljezenjagrada>

## ZIDNE NOVINE

nastale su 2006. godine kao neposredni komunikacijski kanal-prozor nevidljivog dijela istraživačkog urbanog projekta BILJEŽENJE GRADA / BILJEŽENJE VREMENA s građanima Grada Zagreba izlaganjem autorskih radova (odabirom iz arhiva projekta BGBV) u 8 uličnih ormarića nekadašnjeg kina Hrvatske Kinoteke (smješteni u širem centru grada Zagreba) gdje su nekad stajale najave kino projekcija, plakati filmova, fotografije glumaca. Od 2010. godine ZN su prerasle u samostalan intermedijalni međunarodni projekt istraživanja urbanog hiperteksta. Projekt godišnje izlaze 5 edicija ZN-a, sadržajno povezanih i oblikovanih umjetničkih koncepcija (autora i autorskih timova iz cijeloga svijeta) za 8 zidnih ormarića, koje temeljem međunarodnog natječaja izabire žiri stručnjaka.

<http://zidnenovine.blogspot.com>

## NA RUBU PAMETI (2012.-2015.)

dokumentarni je web serijal (v. link) koji ispituje značenje tema hrabrosti, odvažnosti i herojstva u suradnji s partnerskim organizacijama, aktivistima iz BiH, Cipra, Egipta, Italije, Kosova, Makedonije, Slovenije i Srbije. Nadahnut je idejom istoimenoga Krležinog romana kao i povijesnim primjerima djelovanja kakvo Krleža opisuje, ali njihovim mogućim, nemogućim, ostvarenim i neostvarenim konkvencama: iskustvima pozitivne prakse djelovanja „s rubova pameti“, koja su imala drugačiju sudbinu od one iz romana, a čije su stečevine možda ugrađene u koordinatni sustav civilizacije, društva i kulture zajednice, dok su druge ostale nezapažene i neprepoznate. Za razliku od priče Krležinog tragičnog heroja ovaj projekt istražuje i priče s pozitivnim i nerijetko s više značnim i složenim završetkom kako bi stvorio arhiv „heroja“ — koji zapravo može biti svatko od nas.

<http://onthevergeofreason.info>

## ČOVJEK JE PROSTOR: VITIĆ PLEŠE, DRUGA ARHITEKTURA, URBOTEKA (OD 2003.)

dugoročni je interdisciplinarni istraživački, zagovarački i obrazovni projekt koji otkriva, promiče i ostvaruje nove modele prepletanja kulturnih praksi i društvenog aktivizma, zagovaranja zajednice, pravne države te transparentnosti u stambenoj i kulturnoj politici. Konačno, projektom se želi potaknuti razgovor o načinima i mogućnostima obnove *suvremene* hrvatske arhitekture te njenog pretvaranja u aktivan kulturni, turistički i ekonomski resurs Hrvatske.

Vitić pleše je umjetnički projekt obnove zajednice na Vitićevom neboderu u Laginjinoj ulici u Zagrebu, remek-djelu moderne arhitekture koje je registrirano kao kulturno dobro, no više desetljeća je u vrlo lošem stanju zapuštenosti i propadanja koje prijete životu 256 stanara ove građevine i građanima/prolaznicima grada Zagreba. Projekt je kroz desetogodišnje djelovanje ujedinio i osnažio suvlasnike i uvjerio jedinicu lokalne samouprave u nužnost obnove. Najavljena obnova Vitićevog nebodera u 2015. godini predstavlja jednu od najvećih investicija (financirana od strane suvlasnika i Grada) u području stambene arhitekture u Hrvatskoj.

<http://urboteka.blogspot.com>

<http://urboteka.blogspot.com>

<http://viticplese.blogspot.com>



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KONSTELACIJA/IPSE DIXIT —  
PUTEVIMA GALILEA (Pisa, 2006.);  
IZVJEŠTAJI S DRUGE STRANE /  
KRLEŽINIM ADRESAMA U BEOGRADU  
ZA STOGODIŠNJICU PRISUSTVA  
(Beograd, 2012.)  
OTAC HRABROST (Dubrovnik, 2013.)

specifične su antropološko-urbanističke izvedbene studije svjetskih gradova koja poprimaju oblike poetsko-detektivskih urbanih putovanja u potrazi za protagonistima.

<http://www.sidereusnuncius.net/>

<http://www.culturenet.hr/default2.aspx?id=21592>

[http://www.civilnodrustvo.hr/?index.php?id=77&tx\\_ttnews\[tt\\_news\]=2651&cHash=6dc2fa7e92bf9ae79d5a8be50422908d](http://www.civilnodrustvo.hr/?index.php?id=77&tx_ttnews[tt_news]=2651&cHash=6dc2fa7e92bf9ae79d5a8be50422908d)

RECENTNA SURADNIČKA ISKUSTVA  
KOJE JE UDRUGA BS OSMISLILA  
POKRENULA ILI BILA JEDAN  
OD VODEĆIH PARTNERA

„Urban Hum“ – regionalna i međunarodna platforma o promišljanju suživota i solidarnosti u urbanim prostorima, od 2014. – Hrvatska, Srbija, C. Gora, Makedonija

„Porozna dramaturgija“ – međunarodni projekt o otvorenim i participativnim stvaralačkim i umjetničkim formama, djelima i procesima, Canterbury, Exeter, Belfast/UK, Dubrovnik, 2013.

„Na rubu pameti“ – Limassol, Nikosia, Famagusta/Cipar; Priština; Beograd; Zagreb, 2012–2013.

„Damnatio Memoriae“ – projekt za konferenciju

„Trought the Roadbloks“ (NeMe i 10 partnera iz EU) Limassol, Cipar, 2012.

„Bilježenje grada/Bilježenje vremena“ – međunarodni projekt promišljanja materijalne i nematerijalne baštine i naslijeđa, 2009., Zagreb, Dubrovnik, Ljubljana, Beograd, Limassol

„Ipse dixit“, Pisa, Italija, 2006. – radionica i project (Cinema Teatro LUX i 10 organizacija iz više zemalja EU-Cultura 2000 projekt);

„World reconciliation forum“ (Organiziranje dječje konferencije: Umjetnost i kultura za pomirenje) Aman, Jordan, 2009.;



БИТКА НА НЕРЕТВИ

THE BATTLE OF NERETVA

BACAČI SJENKI (since 2001)

international artistic and production platform for interdisciplinary collaboration, creativity and reflection on inter-medial art which successfully and seamlessly combine international collaboration, theatre-making, urban intermedial projects, activism, pedagogical work, video art and curation into the coherent single body of work.

Their projects maintain continuity over a number of years, resulting in multiple series of public events and performance creations which we call 'time sculptures'.

They were/are leading partner and partner on small and large-scale projects in Europe, Asia and North America since 2002, stimulating the debate on nature/contradictions of the ongoing globalization process, dealing with social, political and cultural issues that reveal the acute problems/issues of a local community: among other things, the politics of public space, the consequences of transnational processes, the status and forms of intimacy as well as the systematic production of amnesia and discontinuity.

In their projects they also thoroughly investigate past and present lives of neutral/urban locations and related topics of collective and individual memory, which constantly brings their performances to places and localities that are for the first time involved in contemporary artistic discourses.

For their work, SC received various recognitions and awards, among them: Special Jury Award at the 2007 Belgrade BITFF - Exhibition; Avaz Dragon Award at the 2008 Position; Avaz Dragon Award at the 2008 Sarajevo MESS - the entire trilogy Process. City; the main award Cloud at the 2009 PUF in Pula - Exhibition; Special Jury Award at 2009 BITFF - *Vacation From History*; the main award Cloud at the 2010 PUF - *Vacation From History*; Golden Medal at 2015 Prague Quadrennial for the use of urban/public space for the theatre show - *Father Courage* (Dubrovnik Summer Festival, 2013)

## SHADOW CASTERS SELECTED URBAN PROJECTS:

URBAN HUM (INTERNATIONAL URBAN PLATFORM AND PROJECT (since 2014)

*Urban Hum* is hybrid theatrical, anthropological, urban and social presentations of deliberal, urban and social public spaces, in a form of performance game-structure containing the elements of theatre, dance, musical, stand-up art and lecture. *UH* emphasizes historically rooted (dis)continuities of specific locations, by creating a tool for artists, architects, urban planners, politicians and historians, in rethinking and reconceptualization of the city as a vibrant, dynamic, and sustainable habitat. *UH* is looking for creative solutions that will interlace history and lecture. This platform is a continuation of Shadow Casters research in the urbanity, public patterns, dynamics and habits of coexistence, and presents innovative approach towards the urban dramatic/chorography, by finding creative solution to urban challenges and partnerships. *Urban Hum* is also a international platform (Croatia, Serbia, Macedonia, Montenegro, Bulgaria, Czech Republic and Italy) for urban research and exchange of creative solutions for urban developing. Boris Bakal initiated this platform and is the main coordinator.

## RECOLLECTING CITIES / RECOLLECTING TIME (since 2006)

Multi-annual venture in collaboration with several Croatian and international NGOs and city and state institutions, deals with detecting, archiving, studying and exhibiting the documentation on artistic actions in public space as well as protests and public gatherings from 1900 to this day. It strives to capture all the ephemeral events, which left mainly immaterial traces in the cultural, social and political history of that city. The project also initiated research on 'unstable' cultural and political events (protests, terrorist acts, secret gatherings...) in public urban spaces and atypical 'performance' spaces in various cities since 1900. RC/RT was devised, co-produced and presented in more than 7 countries and involved artist and professionals from 16 countries. More on

<http://blog.dnevnik.hr/biljezenjagrada>  
<http://shadowingthecity.blogspot.com>  
<http://zidnenovine.blogspot.com>

ON THE VERGE OF REASON (Croatia, Cyprus, Kosovo, Serbia, since 2012)

On the Verge of Reason (inspired by homonymous novel by the most famous Croatian writer in XX century Miloslav Krleža which deals by Zagreb/Croatia (elevators, facades, roof terraces, staircases, etc.) while reflecting of its tanquency), is Shadow Casters long term documentary film project exploring the issue of heroism as civic courage; heroism as consequence of the existence of individual human and ethical values; audacity as a small deed with potential which will be the largest renovation project in the public housing in Croatia ever.

<http://viticplise.blogspot.com>

executed together with partners from 4 different countries and at this stage presented also as a web site

<http://onthevergeofreason.info>



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MAN IS SPACE / VITIC DANCES

Interdisciplinary Community Art Project (human-urban network), started in 2004 in order to restore commonly shared 'spaces' of Residential building block in Laginja 7 and 9 in Zagreb/Croatia (elevators, facades, roof terraces, staircases, etc.) while reflecting of its tanquency), is Shadow Casters long term documentary film project exploring the issue of heroism as civic courage; heroism as consequence of the existence of individual human and ethical values; audacity as a small deed with potential which will be the largest renovation project in the public housing in Croatia ever.

<http://viticplise.blogspot.com>

executed together with partners from 4 different countries and at this stage presented also as a web site

## CONSTELLATION/PSE DIXIT

PATHS OF GALILEO (Pisa, 2006);

REPORTS FROM THE OTHER SIDE /

FOLLOWING KRLEŽAS ADDRESSES

IN BELGRADE FOR THE CENTENARY

OF THE PRESENCE (Beograd, 2012)

FATHER COURAGE (Dubrovnik, 2013)

are specific anthropological and urban performative studies of cities that take on the form of poetic-exploratory urban travels in search of the protagonists.

<http://www.siderensunnius.net/>

<http://www.culturenet.hr/default2.aspx?id=21592>

[http://www.civilnodrustvo.hr/zindex.php?id=7&tx\\_tnews\[t\\_news\]=2651&Hash=6dc2fa7e92b79ae79d58ba50422908d](http://www.civilnodrustvo.hr/zindex.php?id=7&tx_tnews[t_news]=2651&Hash=6dc2fa7e92b79ae79d58ba50422908d)

## SELECTED URBAN PERFORMANCE VOYAGES

Ex-position (in various cities in Croatia, Italy, Hungary, Romania, Germany, Cyprus, Serbia, Montenegro and other countries - since 2005)

<http://expozicija.blogspot.hr/>

<https://youtu.be/EC0d8pZdVbE>

[https://youtu.be/g56\\_h-mwNoU](https://youtu.be/g56_h-mwNoU)

<https://youtu.be/gSPNgTCK9ts>

Father Courage (Dubrovnik Summer Festival, Croatia, 2013)

<http://www.dubrovnik-festival.hr/hr/multimedia/video/b-bakal-otac-hrabrost>

[https://www.dopbox.com/s/rjmfbyb98k9dyt8/father%20Courage\\_2015.mp4?dl=0](https://www.dopbox.com/s/rjmfbyb98k9dyt8/father%20Courage_2015.mp4?dl=0)

BITKA NA MERETVA  
THE BATTLE OF MERETVA

This “quest for Archimedes point in the universe”, as it says in the announcement of the show, is a constant artistic and human obsession of Bakal and Shadow Casters: to connect the fragmented parts of forces in our lives, to let us reconcile with the ghosts of our past and to establish peace in our hearts and conscience. These two actors, whose parents and ancestors were possibly on opposing sides during the war, or who knows where, and why, go through a dialogue that is saturated with their commitment to overcome their experiences and face each other. The meeting with the theme “Where was your daddy when it thundered” is not easy: the two actors sit vis-à-vis, pour the lemon juice straight in their eyes, eat raw onions and are not very gentle with each other. They put different uniform hats on, Partisan, Chetnik and Ustasha, shouting at each other and shoving the table, but constantly talking to each other. The play with its verbal twists somewhat resembles that of a brilliant book called “Oak-breaking”, which describes a conversation of conservative French President Charles de Gaulle and left-wing Minister of Culture André Malraux, which is also intertwined with time synchronicities, lucid observations and dramatic historical moments.

In the final scene, while they are chewing onions and squeezing lemon juice into their eyes, they discuss the difference between authenticity and fiction. Anyway, it was painful to watch this assault on their eyes, because you were aware that they can not close them sufficiently... After initial reading of the film summary, biographical data of (performers) Bakal and Vukelic appear to be in association with real characters who lived during the time of the aforementioned battle. Several authentic family and historical events are mentioned but we can never completely be sure to what extent they are real or fictional. Is every uniform cap on their head a message? And how many of us are being deceived by our own memory? Is it not finally necessary to stop digging through the past and to say enough?

Although we could go on until exhaustion counting the multitude of performative and directing procedures and methods, I liked this little dialogue the most, apparently common for all who are tired and clever: “What do you want?” “I just want out of this shit!”

Olga Vujović

OH NERETVA, FREEZING WATER  
www.kritikaz.com, March 1st 2016

EXCERPTS FROM SELECTED REVIEWS

Bojan Munjin

THE SEARCH FOR HUMAN DESTINY  
Weekly Magazine Novost!, March 13th 2016

Pg. 02/03

The Battle of Neretva is a ahistorical and metadramatic performative anti-spectacle which answers to the quest for the Archimedean point in the universe. It is suddenly interrupted and inconsistent stage dialogue between two people in the search for themselves. It is an attempt of re-thinking concepts and gifts of happiness, emancipation, freedom, security, responsibility and the future in the time of permanent suppression and presumption of dialogue and sense. This pursuit is simultaneously a fictional and a real afterthought of a quotidian 'happy place' which is within spatio-temporal stage-machine which is capable of rethinking and analyzing everything.

The Battle of Neretva simultaneously reveals both public and private dilemmas of its performers, but also their working, ethical and socio-political environment. It is also a performative lecture that addresses resolved and unresolved issues of politics, human beings and nature, therefore fitting into and deviating from the yesterday, the today, and the possible tomorrow. It is a narrative that speaks of real and fictional characters, and relativity of their victories or defeats, by tracing the history in nonlinear way. This research for our past, present and potential future, in its documentary approach sums up the experience of actual battles, victories and defeats, but also the experience of filmmaking in particular battle.

AUTHOR OF CONCEPT AND DIRECTOR

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Grad Zagreb



THE BATTLE OF NERETVA

SHADOW CASTERS



БИТКА НА НЕРЕТВА

БИТ

НА НЕ  
СЧИ

АН  
НЕР  
БИ

НА НЕ  
БАТ

ДЕ  
НЕР

THE BATTLE OF NERETVA