

**INTERNATIONAL VISUAL ARTS  
COMPETITION**

**THE VICTIM OF VUKOVAR 1991**



The column of refugees in Vukovar, 1991  
Photo Credit: Croatian History Museum

Zagreb, March 2020



Photography: Zoran Filipović Zoro

## PURPOSE OF THE COMPETITION

The aim of the international visual arts competition **The Victim of Vukovar 1991** is to establish a **dialogue with contemporary art practices** based on the **culture of memory and symbolism of war suffering** of the city of Vukovar and **generate artworks that will be inscribed in the collective memory**.

The competition will select **four new works of art** (that have never been presented to the public) to be **exhibited in Zagreb in June 2020**, on the occasion of the Croatian presidency of the Council of the European Union, after which the exhibition will be held **at the Vukovar Municipal Museum until the end of 2020**.

The selected artists will receive an **artist's fee of HRK 60,000 gross** each. **Return transport of the artworks** will be provided, as well as insurance for the works of up to HRK 60,000. If needed, the artists' **overnight and travel expenses** for participation in the exhibitions, will also be covered.

# 1 - GENERAL INFORMATION

## 1.1. Client:

**MINISTRY OF VETERANS' AFFAIRS** (hereinafter **the Client**)

Trg Nevenke Topalušić 1, Zagreb  
OIB (PIN): 95131524528  
E-mail address: natjecaj@branitelji.hr  
Website: branitelji.gov.hr  
Person responsible: Tomo Medved, Minister

in collaboration with the Competition Organizer:

**Croatian Association of Artists** (hereinafter **the HDLU**)

Trg žrtava fašizma 16, Zagreb  
OIB (PIN): 89246742324  
Phone: 01 461 1818  
E-mail address: hdlu@hdlu.hr  
Person responsible at the HDLU: Tomislav Buntak, President  
Contact person: Miran Jurić, [hdlu@hdlu.hr](mailto:hdlu@hdlu.hr)

## 1.2. Type of Competition:

international, public, in the field of visual arts

## 1.3. Eligibility:

Professional artists, EU Member States citizens, working in the field of visual arts. The competition is not open to students. Artists can apply individually, in pairs or as a part of an art collective.

## 1.4. Subject and Purpose of the Competition:

To produce up to four new works of art, regardless of the artistic medium, which commemorate and interpret the war tragedy and victims of Vukovar. The artists can submit finished works that have never been presented to the public or drafts/sketches for the works they plan to produce in case of being selected.

# 2 - JURY

The jury of seven (7) members has been appointed to select the works:

1. Tonko Maroević, academician
2. Branko Franceschi, art historian
3. Kristijan Milić, film director
4. Božica Dea Matasić, full professor of arts
5. Tomislav Buntak, associate professor of arts
6. Ana Holjevac Tuković, PhD in History
7. Mirela Buterin, LLB

Alternate members:

1. Martina Grlić, M.A. in Painting
2. Alen Novoselec, associate professor of arts
3. Ivanka Bušić, MPhil

Advisor:

1. Ruža Marić, Director of the Vukovar Municipal Museum

Once the Jury has selected the works, they will then produce a signed Report justifying the selection. The Jury will select up to four (4) proposals to be produced and two (2) reserve proposals that will be ranked in case the selected artists drop out or are eliminated.

### 3 - QUALITATIVE SELECTION CRITERIA

When evaluating the works, the Jury will consider the following:

- artistic excellence of the work;
- research approach in the context of the culture of remembrance and symbolic value in commemorating historical trauma;
- recognizability and clarity of the artistic expression and media poetics;
- artist's references.

### 4 - MANDATORY CONTENT OF THE SUBMITTED WORK

The artists are required to submit:

- **title** of the work
- **artistic concept** of the work
- **technical characteristics of the work:** dimensions/duration, material, equipment, etc.
- **technical requirements for the exhibition:** specification of technical requirements for exhibiting the work, method of exhibiting and other possible specific technical requirements.
- **sample** of the work: photographs/sketches, video and sound recordings via link, etc.
- **year** of production
- **statement** that the work has never been exhibited
- artist's **curriculum vitae** (500 words max)
- artist's **portfolio** (previous works)
- **artist's personal information:** name, nationality, address, ID number, cell phone number, e-mail

Materials must be submitted in **one (1) PDF** document, **no larger than 15 MB** (please optimise PDF resolution to web quality)

Materials can be submitted in **Croatian or English**.

Materials must be submitted exclusively **by e-mail to [hdlu@hdlu.hr](mailto:hdlu@hdlu.hr)**.

The Jury reserves the right to contact the artists for any clarifications during the decision-making process.

### 5 - ARTIST'S FEE AND COPYRIGHTS

- 5.1. The Jury will select up to four (4) proposals to be realised and exhibited.
- 5.2. The selected artists will receive an artist's fee of **HRK 60,000 gross**.
- 5.3. The artist's fee is a contribution to the production costs and the artist's compensation for producing and exhibiting the work.
- 5.4. The artist's fee is borne by the Client.
- 5.5. By paying the artist's fee, the Client acquires the following copyrights of the work: unlimited right to show the work (for the Zagreb and Vukovar exhibition and future exhibitions, upon request and in agreement with the artist), unlimited right of reproduction for the purposes of promotion and documentation. The work shall remain the property of the artist and shall be returned to him/her after the end of the exhibition in Zagreb.
- 5.6. The artist's fee includes all taxes and contributions that the artist is subject to.
- 5.7. The artist's fee is paid based on the copyright agreement or invoice (depending on the situation of the selected artist).
- 5.8. The artist's fee is paid as follows: 50% within 10 working days of signing the copyright agreement or receiving the invoice, 50% within 10 working days of receiving the work at the HDLU.
- 5.9. Foreign artists who cannot issue an invoice will need to obtain the Croatian VAT number (personal identification number) for the purposes of fee payment through a copyright agreement. The process of obtaining Croatian VAT number will be conducted by the HDLU.

- 5.10. Participation of the artists in the Zagreb exhibition: the Client shall organise the arrival of the artist to the exhibition for the purpose of exhibiting the work and exhibition opening. For the artists based outside Zagreb, the Client shall cover the accommodation (up to 3 nights) and travel expenses.
- 5.11. Participation of the artists in the Vukovar exhibition: the Client shall organise the arrival of the artist to the exhibition for the purpose of exhibiting the work and exhibition opening. For the artists based outside Vukovar, the Client shall cover the accommodation (up to 3 nights) and travel expenses.

## **6 - DEADLINES**

### **6.1. Competition Period**

The competition begins when it is published on the website of the Client and HDLU on **2 March 2020**.

### **6.2. Applicant's Questions**

The applicants have the right to ask questions until **22 March 2020**. The questions are submitted in Croatian or English, by e-mail to [hdlu@hdlu.hr](mailto:hdlu@hdlu.hr) with the following subject line: *Question for the Competition – The Victim of Vukovar 1991*. Questions and answers will be published on [www.hdlu.hr](http://www.hdlu.hr) by 27 March 2020.

### **6.3. Deadline for the Submission of Works**

Works can be submitted until **9 April 2020 (23:59)**, exclusively by e-mail to [hdlu@hdlu.hr](mailto:hdlu@hdlu.hr). You will receive a confirmation of receipt to your e-mail within 24 hours on workdays. In case you do not receive a confirmation of receipt, please contact us for the purpose of verifying the receipt of the competition proposal.

### **6.4. Results of the Competition**

All the applicants will be notified on the results of the competition by e-mail to the addresses from which the work was sent and the results will also be published on the website of the Client [branitelji.gov.hr](http://branitelji.gov.hr) and the HDLU, [www.hdlu.hr](http://www.hdlu.hr) no later than **20 April 2020**.

### **6.5. Delivery of the Selected Artworks**

The selected artists are obliged to produce the artwork and deliver it to the HDLU's address: Trg žrtava fašizma 16, 10000 Zagreb, no later than **27 May 2020**. The cost of delivery and return of the works to the artists shall be borne by the Client, and the artists shall agree on the method of transport with the HDLU beforehand.

### **6.6. Exhibition**

The exhibition of the selected works will be held in June 2020 at the Bačva (Barrell) Gallery of the Home of the Croatian Association of Artists or at the National University Library in Zagreb (place and date of the exhibition will be confirmed in the announcement of the results) on the occasion of the Croatian presidency of the Council of the European Union, and after that, at the Vukovar Municipal Museum until the end of 2020, after which the works will be returned to the artists.

## 7 - CONTEST THEME

The **artists from the EU Member States, regardless of the artistic medium they work in** and their artistic expression, are invited to propose artworks that will **commemorate and interpret** the war tragedy and victims of Vukovar in a **contemporary, innovative and engaging** way. As Paul Connerton states, all rites are repetitive, and repetition automatically implies continuity with the past. In 1999, with the action title *I u mom Vukovaru svijetli (My Vukovar Shines Bright)*, Vini Rakić initiated the lighting of candles along the street in Split named after the city of Vukovar, which later grew into a spontaneous gathering of citizens in almost all cities in the Republic of Croatia. This symbolic act performed on the night before marking the fall of Vukovar (on 18 November – Memorial Day for the victims of the Homeland War and Memorial Day for the victims of Vukovar and Škabrnja) has established the connection between the Croatian society and the trauma of the past. Taking as the starting point this symbolic act and the commemorative march from the Vukovar hospital to the Memorial Cemetery of the Victims of the Homeland War in Vukovar, where the central commemorative ceremony is held, as well as the Holy Mass for all the victims of Vukovar of 1991, the participating artists must base their ideas on the fact that historical trauma, on one hand, homogenizes the social memory of a community, and on the other, it serves as an example to everyone else of the universality of human suffering, of 'the banality of evil' and as a warning never to let such events happen again. In their work, the artists have to **refer to suffering, trauma and commemoration, by avoiding narrative, purely factual and one-dimensional approach to the given theme**. The competition is looking for works to be exhibited in a gallery space (indoors).

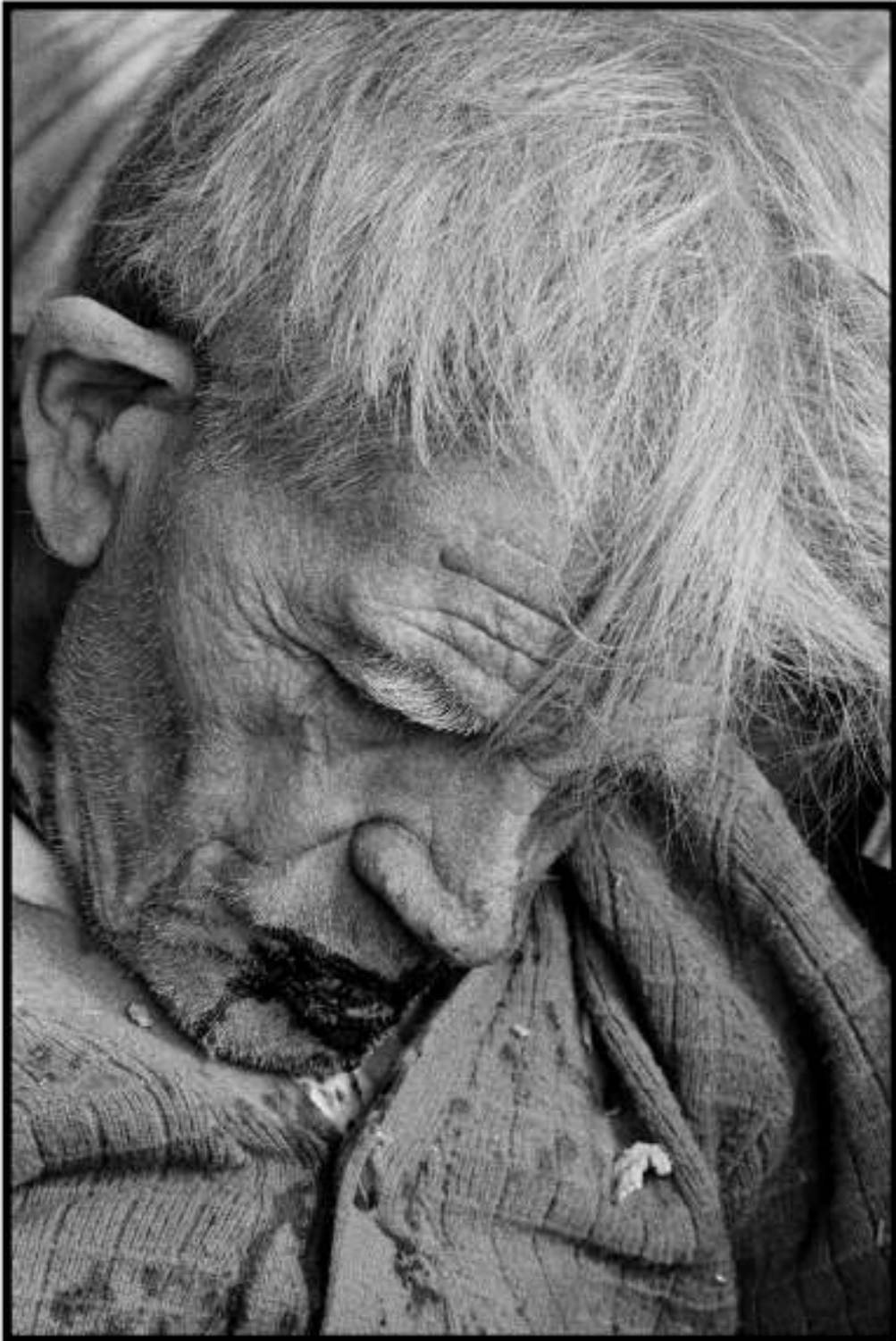
Vukovar, a city in the Croatian part of Srijem, nowadays in the Vukovar-Srijem County, was besieged from August to November 1991 by military units of the Yugoslav National Army ('JNA'), rebel local Serb population and paramilitary units that came from Serbia. The city was soon destroyed by constant shelling (estimated 700,000 shells during the siege) and the population survived by hiding in the cellars. The city was besieged by about 30,000 well-armed attackers and was defended by about two thousand veterans under the command of Mile Dedaković Jastrebović (Eng. 'the Falcon') and Branko Borković. Supply and removal of wounded soldiers and civilians were extremely difficult. Several thousand veterans and civilians were killed during the siege. The attackers occupied the city on 18 November 1991 and took more than 260 wounded veterans, Croatian soldiers, police officers, medical personnel and civilians aged 16 to 72 from the Vukovar Hospital, despite the International Red Cross and UN observers, to a camp set up in October 1991 at the former VUPIK Ovčara farm, a few kilometres from Vukovar. Among them, Croatian journalist Siniša Glavašević, known for his radio broadcasts from the besieged city, was also taken. Two days later, 200 detainees from the hospital were executed in a field not far from the farm and their bodies were thrown away in a mass grave. The rest of the detainees from the Vukovar hospital were never found. In the fall and winter of 1991, besides these killed prisoners, several thousand prisoners of Croatian and other nationalities who participated in the defence of the city (Serbs, Hungarians, Bosnians and foreigners) and civilians passed through the Ovčara camp, during and after the siege. These civilians were then taken to other camps in the occupied area and Serbia, mostly in Sremska Mitrovica. A mass grave in Ovčara, among several dozen others in this county, was discovered in October 1992, and the exhumations of the victims began in 1996 after the start of the peaceful reintegration of the Danube Region. To date, not all victims have been identified. The Ovčara Memorial Home was opened in 2006 at the site of the warehouse where prisoners were held before execution, and the site of the Ovčara mass grave was marked by the erection of a memorial. (*Dr.sc. Deniver Vukelić*)

[More detailed information on the Battle of Vukovar](#)

**Prepared by: Ante Nazor, associate professor**

















Photographs by: Zoran Filipović Zoro



Victims of Vukovar; father, mother and a six-month old child of family Aleksander  
Photography: Steve Gaunt, courtesy of the Ministry of veterans' affairs



Group of Croatian veterans from Vukovar, *Žabe bukače*, photography: Zoran Filipović Zoro









Lighting candles along the streets named after the city of Vukovar on the Memorial Day for the victims of the Homeland War, Photographs: Ivana Asić, courtesy of the Croatian History Museum

## 8 - FINAL PROVISIONS

- 8.1. By submitting the work, the artist agrees to the conditions of the competition, to public presentation and publication of the work with the listed name of the artist.
- 8.2. Each artist can compete with one work.
- 8.3. Each artist may apply in a pair or in an artistic collective, but in this case the artists are obliged to indicate the distribution of the artist's fee in %.
- 8.4. The artist shall have no additional financial claims against the Client or the HDLU.
- 8.5. The following works will be excluded from the competition:
  - those of non-EU artists;
  - those who do not submit a proposal in accordance with point 4 of the Competition;
  - those who submit the proposal after the deadline.
- 8.6. The competitor is the creator of the competition work and guarantees that their work is an original artwork.
- 8.7. The Client undertakes to state the artist's name in all publications and presentations of the selected competition work
- 8.8. By submitting the work, the competitors guarantee the accuracy of the presented technical characteristics of the proposed work and the conformity of the sketch/draft of the proposed work with the final realization of the work.
- 8.9. The Jury is independent and is obliged to decide on the awarded works solely on the basis of the evaluation criteria stated in the competition as part of the Work Report.
- 8.10. The Client reserves the right to cancel the competition if the Jury decides that no work or less than four works meet the Client's criteria.
- 8.11. The selected artists and the Client are obliged to act in accordance with the conclusions and recommendations of the Jury, with regard to further elaboration of the chosen idea. If the selected artist does not accept the recommendations of the Jury, the Client reserves the right to enter in an agreement with the next artist from the reserve list.
- 8.12. The competition is carried out in Croatian and English.
- 8.13. All disputes that may arise from this Competition will be resolved primarily by agreement or arbitration, and in the event that no agreement is reached, they agree on the jurisdiction of the court with actual and local jurisdiction over the City of Zagreb.

# APPENDIX

**Battle of Vukovar, Summer and Autumn of 1991**  
*Prepared by: Ante Nazor, historian*

The security situation in the Vukovar area was irreversibly worsened on 2 May 1991, when Serb terrorists and extremists in Borovo Selo near Vukovar ambushed and killed 12 and wounded at least 21 Croatian police officers. In July 1991, the activities of the Serbian extremists were supported by the attacks by the Yugoslav National Army air force and artillery on Vukovar, in particular on Borovo Naselje. In early July, Croatian veterans defended Borovo Naselje from attacks by Serb forces from the direction of Borovo Selo, and in early August put the village of Lužac under control, securing a line of defence between Borovo Naselje and Vukovar. The city's open and continuous siege began on 25 August. Given the vast superiority of the assailants in arms and ammunition, and the strength of the Yugoslav National Army's armoured and mechanized forces, the occupation of Vukovar seemed an easy task. However, Croatian veterans defended this and subsequent attacks during September, and the aggressor suffered considerable losses in manpower and technology. The turning point of the Battle for Vukovar occurred on 1 October, when the Yugoslav National Army, after regrouping its forces into Tactical Group "North" and Task Force "South", by using an enormous force managed to occupy the village of Marinice, thus cutting off the only remaining communication with Vukovar. The Vukovar defence forces, stretched over a battlefield of more than 10 kilometres (in mid-September the battlefield was as long as 37 km), did not at any point exceed the number of 1,800 to 2,000 armed Croatian veterans, against tens of thousands of enemy soldiers. Besides the Croats, the city was defended by the members of other nationalities in Croatia, including Serbs. It turned out that with the existing forces and with the level of equipment and training of the troops at the time, without the Air Force and with the lack of ammunition for artillery support, Croatia could not defend the city from the attacks of a more numerous and better-armed aggressor. Vukovar was occupied by Serb forces on 18 November, i.e. 20 November 1991. The occupation of the city was followed by mass executions of Croatian veterans and civilians, as well as the pillaging and persecution of civilians.



Photography by: Dionizije Sebetovsky





Photography by: Dionizije Sebetovsky



Photography by: Marko Perić



Photography by: Marko Perić

During the attack on Vukovar, the Yugoslav National Army and Serbian units destroyed or damaged almost all the commercial and residential buildings in the city (more than 90%), sparing neither the hospital nor religious, cultural and historical monuments. In addition to the famous prehistoric Vučedol dove, the house of Nobel laureate Lavoslav Ružička, the old water tower, the Bećar cross, the Church of St. Philip and James, Eltz Castle and other buildings, the large water tower with the Croatian flag and the hospital, all destroyed by shelling, became the symbols of Vukovar during that period.



Photography by: Damir Radnić





Photography by: Dionizije Sebetovsky

About 22,000 Vukovar people were exiled, and more than 4,000 people from the Croatian Danube region were forcibly taken to the Yugoslav territory, i.e. Serbia, from where they were deported to the then free areas of the Republic of Croatia. At least 2,796 people captured in 1991 in the Vukovar area were tortured and abused in camps and prisons in Serbia and Yugoslavia. The youngest detainee was less than 15 years old and the oldest was 81 years old.

The first major massacre in Vukovar was committed by Serb forces in mid-September after the conquest of the part of the Sajmište site, where a concentration camp for Croats and non-Serbs was set up at Velepromet immediately after, which was in function until March 1992. The extent of the suffering in Vukovar-Srijem County is also indicated by the fact that 56 mass graves have been discovered in the area so far, as well as hundreds of individual graves with the exhumed remains of 2,079 victims and the identified remains of 1,852 Croatian veterans and civilians. On 20 November 1991, at least 266 persons (wounded civilians and veterans and hospital staff) were taken from the Vukovar hospital and killed at various execution sites; of these, 200 people, aged 16 to 72 years, including 20 employees of the Vukovar hospital, were killed at Ovčara farm and thrown into a dug pit.

Members of the Yugoslav National Army and Serb units illegally buried victims (three and more victims) of unlawful mass or arbitrary executions in mass graves, with no characteristics or measures of respect, with the intention of concealing the crime. The sites of mass graves in the territory of the Republic of Croatia are marked by erecting an identical monument, work of the academic sculptor Slavomir Drinković.





Memorials to mass graves of the Victims of the Homeland War, photograph courtesy of the Ministry of Croatian Veterans

The victims of Vukovar, civilians and veterans, were buried in the Memorial Cemetery of the Victims of the Homeland War in Vukovar. The youngest victim, the boy Aleksander, was only six months old when he was killed together with his parents.



Joint burial of victims exhumed from mass grave at Nova Dubrava Cemetery in Vukovar, in spring 1998.  
Fotografija: Steve Gaunt, fotografiju ustupilo Ministarstvo hrvatskih branitelja



memorial Cemetery of the Victims of the Homeland War in Vukovar, photograph by Ana Marija Špehar

The victims of Vukovar, civilians and veterans, were buried in the Memorial Cemetery of the Victims of the Homeland War in Vukovar. The youngest victim, the boy Aleksander, was only six months old when he was killed together with his parents. In memory of all the victims of the Homeland War and the victims of Vukovar and Škabrnja, 18 November is a holiday and non-working day in the Republic of Croatia; every year, on 18 November, a column of remembrance is held, starting from the courtyard of the Vukovar hospital, passing through the main street to the Memorial Cemetery of the Victims of the Homeland War in Vukovar. The night before, in the majority of cities in the Republic of Croatia, along the streets named after the city of Vukovar or along the main squares, people light candles in memory of all the victims fallen during the siege and occupation of Vukovar.



Memorial Day for the victims of the Homeland War, and Memorial Day for the victims of Vukovar and Škabrnja, photograph by Miroslav Šlafhauzer