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Tina Gverović  
*Sea of People*

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**Tina Gverović**

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# Project Overview

# Project Overview

## Title [Sea of People](#)

Solo exhibition, Museum of Modern Art in Dubrovnik, Croatia (15 January–1 March 2016)

### List of artefacts:

*Without Delay* (2015)  
Installation including overhead projection of the text,

*On the Waves* (2015)  
Video loop (2'15")

*Wave* (2015)  
Audio loop, (3'28")  
(Mechanical Engineering Wave Tank, recording by Kate Oliver, University College London)

*At First Sight I-III* (2007)  
Acrylic on canvas  
Three paintings, each 90 × 124cm

Series of paintings *Second Sight* (2007)  
*North Atlantic, Polaris*  
Acrylic on canvas  
90 × 110cm

*Choose Your Time I-III* (2007)  
Acrylic on canvas  
Three paintings, each 80 × 120cm

*Testing the Waves I* (2015)  
Video, HD loop (2'20")  
(Coastal Flume Tank, Naval Architecture and Marine Engineering, University College London)

*Limbo* (2016)  
Installation with 150 Risograph prints  
40.5 × 30cm each

*Inventory* (2017)  
Installation with hand-dyed clothing and fabric

### Funding

Ministry of Culture of the Republic of Croatia  
City of Dubrovnik, Office for Culture  
Naval Architecture and Marine Engineering, University College London

### Title

*Bodies and Things: Lost and Found*  
French Pavilion, Zagreb, Croatia

(15 October–1 November 2016)

### Exhibition composed of:

[Bodies and Things: Lost and Found](#), 6 paintings on canvas (200 × 300cm, acrylic and gouache on canvas)

*Bodies and Things: Lost and Found*, audio (2'52") sung by Alexis Taylor presented on single channel speakers

*Bodies and Things: Lost and Found*, sculptural interventions composed of existing furniture covered in dyed fabric, and building material (sand, concrete blocks and painted clay tubes)

### Collaborators and roles

Tina Gverović initiated the project and invited artist Ben Cain (to collaborate on the conception of the objects and the exhibition layout) and musician Alexis Taylor (to collaborate on the development of the audio element).

### Funding

Funded by Ministry of Culture or the Republic →

of Croatia, City of Zagreb—Office for Culture, and private sponsors (total £9,000)

[University of Zagreb: Bodies and Things, Lost and Found](#)

### Title

[Diamond Cuts: Sea of People](#)

Suzhou Biennial, Suzhou Museum, Suzhou, China (15 September–1 December 2016)

This work was also shown as part of following exhibitions:

Trigon 67/17 at Künstlerhaus Graz—Halle für Kunst und Medien, Graz, Austria (2017) The Museum of our Transcultural Past, Museum of Arts and Crafts Hamburg, Germany (April 2018)

*Diamond Cuts: Sea of People* includes a large-scale installation (ca 400 × 600cm) composed of skeletal architectural structures made of steel powder-coated rods, fabric (digitally printed Habotai silk) and audio element (recorded by Alexis Taylor and played on single channel speakers placed within the installation).

### Collaboration and roles

Tina Gverović initiated the project. Silk and steel rod elements are conceived in collaboration with Ben Cain, and audio element is conceived in collaboration with Alexis Taylor. Suzhou Biennial was curated by Zhang Qing (Head of the Curatorial and Research Department, National Art Museum China, Beijing) and Roger M. Buerger (Director of the Johann Jacobs Museum, Zürich).

### Funding

Work was commissioned by Johann Jacobs Museum, Zürich, Switzerland and Suzhou Museum, Suzhou, China (budget: £18,000).

[Ran Dian - Suzhou Documents 2016](#)  
[KM-K - exhibition](#)

### Title

*Phantom Trades: Sea of People*

Croatian Pavilion in Arsenale, 57<sup>th</sup> Venice Biennale, Venice, Italy (20 May–11 November 2017)

Phantom Trades: Sea of People has also been shown in Pinakoteka, Zagreb, Croatia

(January, 2018) and in Archaeological Museum in Pula, Croatia (March, 2018)

### Installation composed of:

*Phantom Trades: Sea of People I*, a self-standing painting (acrylic and gouache on canvas, 175 × 270cm) on wooden frame, supported by steel legs (powder-coated in signal grey), enforced by 2 sculptural elements composed of pigment, concrete, glass, brick, stone and marble (50 × 60 × 30cm).

*Phantom Trades: Sea of People II*, a self-standing painting (acrylic and gouache on canvas, 170 × 240cm) on wooden frame, supported by steel legs (powder-coated in signal grey), enforced by 2 sculptural elements composed of pigment, concrete, glass, brick, stone and marble (40 × 50 × 30cm).

*Phantom Trades: Sea of People III*, six paintings laid flat on the floor (overall size 155 × 250 × 35cm) with 2 sculptural elements composed of pigment, concrete, glass, brick, stone and marble (50 × 60 × 30cm and 40 × 50 × 30cm).

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*Dot in the Ocean*, (HD video, 1'35"–loop) 2 LCD screens, metal frame, powder-coated in signal grey (each 40 × 30 × 20cm).

### Collaboration and roles

Tina Gverović initiated the project and invited artist Ben Cain (to collaborate on the conception of the objects and the exhibition layout). Branka Benčić curated the Croatian Pavilion.

### Funding

Commissioner: Ministry of Culture of Republic of Croatia and City of Dubrovnik, Croatia (total budget: £170,000).

### Relevant Recognition

This work was nominated for the Art Prize Zürich. Following elements of this installation are in the permanent collection of the Museum of Modern Art Rijeka, Croatia:

*Phantom Trades: Sea of People II*, a self-standing painting (acrylic and gouache on canvas, 170 x 240cm) on wooden frame, supported by steel legs (powder-coated in signal grey).

[\*Phantom Trades\*](#), 2 sculptural elements composed of pigment, concrete, glass, brick, stone and marble (40 × 50 × 30cm)

The work is catalogued in the main publication of Viva Arte Viva–57<sup>th</sup> Venice Biennale (ISBN 9788898727087) and in the catalogue of the Croatian Pavilion.

The portfolio encompasses several international exhibitions addressing contemporary issues related to migration and displacement in large-scale installations. The work references reoccurring motifs of water and body parts in temporary environments of precarious stability: Gverović juxtaposes found and bespoke elements in complex multi-media exhibition displays. Each exhibition is site-specific to the historic and political context of its venue: The Museum of Modern Art in Dubrovnik facing the Adriatic Sea, the French Pavilion in Zagreb as a trade centre and a collection point during WW2, Suzhou as a silk route city, the Arsenale in Venice as a boat and ammunition depot.

Across six rooms of the Museum of Modern Art in Dubrovnik, the solo exhibition *Sea of People* (2016) is concerned with the implications of displacement, particularly at sea. The exhibition is composed of *At First Sight I-III* (2007), a series of paintings presented on a large-scale raft; *Without Delay* (2015), a projection of text on the wall; *Testing the Waves I* (2015), a projection of video with sound; *Limbo* (2017), a series of blue Risograph prints and *Inventory* (2017), an installation of hand-dyed items of clothing.

*Bodies and Things: Lost and Found* (2016) is concerned with ramifications of understanding the human body in relation to migration. The work is composed of six large-scale paintings and an audio element sung by Alexis Taylor, installed together within a series of sculptural interventions, which are developed in collaboration with Ben Cain. The installation in the large circular open space of the French Pavilion, Zagreb, includes piles of found furniture covered with dyed fabric, and building materials such as sand, concrete blocks and painted ceramic pipes.

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*Diamond Cuts: Sea of People* (2016) is concerned with the relationship between trade, body and migration. The work, commissioned by the Suzhou Biennial, Suzhou, China and the Johann Jacobs Museum, Zürich, Switzerland, is a large-scale installation consisting of skeletal architectural structures made of steel rods, with translucent Habotai silk hangings printed with body part motifs and an audio recording based on one migrant's story sung by Alexis Taylor.

*Phantom Trades: Sea of People* (2017), devised for the 57<sup>th</sup> Venice Biennale, addresses the human body as both subject and object in relation to contemporary economies and geopolitics. The work is comprised of a series of large-scale paintings including motifs of body parts, a moving image piece presented on two small flat screens and a series of bespoke blocks of mixed materials. The method of display considers the role of the visitors in a fluid performance as observers and inhabitants.





Series of paintings *At First Sight I–III*. Acrylic on canvas, 90 × 124cm, 2007



Series of paintings *Second Sight: North Atlantic, Polaris*. Acrylic on canvas, 90 × 110cm, 2007



Series of paintings *Choose Your Time I-III*.  
Acrylic on canvas, 80 × 120cm, 2007  
Shown on support structure made out  
of wood.



*Without Delay*. Installation including  
OH projection of the text, 2015

### *Girl is the Ocean*

*Somewhere, out on the Ocean swell, a dot in the ocean off the shores of storm lashed land, there is a fishing boat. And on it, is a man who doesn't yet know he's a father.*

*His family got word that his boat and all souls on it are safe, hundreds of kilometres away. But that's all they know, they didn't manage to pass on word that they are safe too, and that his wife gave birth on a classroom floor as a Cyclone raged all around. Finally, he doesn't know that his firstborn child's name has already been chosen. She's Ocean, of course. Her mother says the 12-hour labour, assisted only by other mothers, was "easy".*

*I ask her what she wants for her child, in the future. She thinks for a long time, so long that I think she's forgotten I am there. Finally she says, "I want her to work on the sea, because sea helped us through the storm."*

### *Will the Last One to Leave Please Turn Out the Lights*

*I live with someone whose country no longer exists. The culture my wife was brought up in as a child, the festivals, the education, the products, like the country itself, exist only in books, films and memories. But the land, the land is still there. The people still tell their stories, sing their songs, grow their crops, raise their families.*

*In my own migrant nation, entire villages from the 19th century, ravaged by famine, lie decomposing. Once thriving islands have lost centuries-old communities to modernity. Only the birds and the seals remain.*

*Countries disappear, are renamed, and borders are redrawn. And other countries are dying. The sea is encroaching on them, ever higher tides making the soil unfit to grow plants or raise animals. The coast, where fishermen need to live, is crumbling into the sea. Houses calve off the cliffs like the melting glaciers that feed that change. Storms swell rivers, washing away the soil, creating new floodplains, or simply covering precious land where houses once stood.*

*Those who can, pick up their corrugated iron sheets and their planks and move on to the next raggedy edge where they start again, without jobs, without health care, without schools, without any thought other than a brighter day for their children.*

*But could this ever happen to a whole country? Will a whole nation ever pack up and leave? If they do, there are a million questions to be answered, micro and macro, apart from the whimsical "Will the last one to leave please turn out the lights?" Can a citizen exist if its country is no longer on the map? What identifies a country; land, people or culture?*

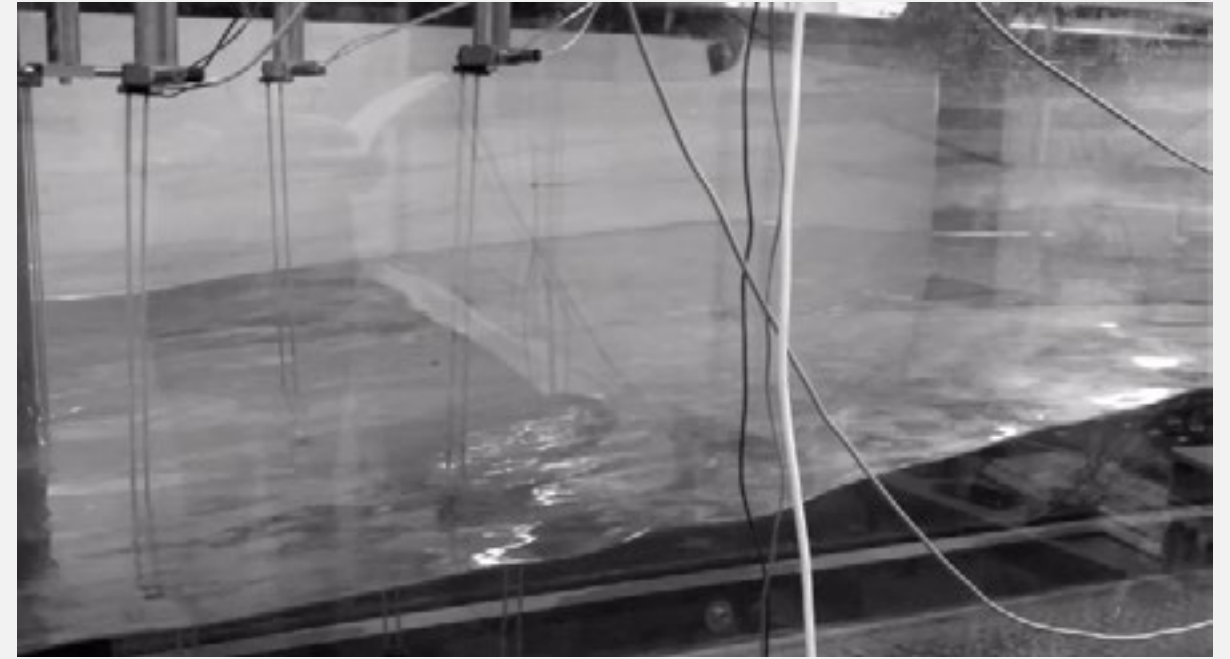
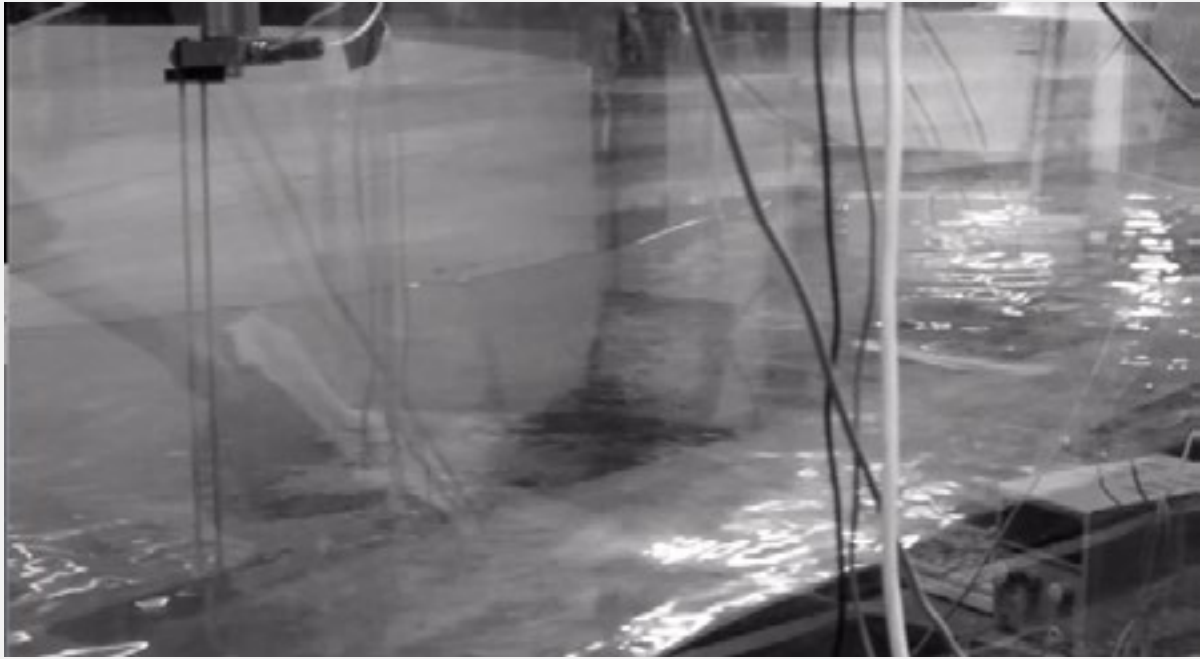




*Limbo*. Installation with 150 risograph prints (each 40.5 × 30cm), 2016



*Inventory.* Installation with hand dyed clothing and fabric, 2017.



*Testing the Waves I.* Video, HD loop, 2015.  
Coastal Flume Tank, Naval Architecture and  
Marine Engineering, University College London



*Bodies and Things, Lost and Found*  
*Installation*, French Pavilion, Zagreb, Croatia,  
15 October–1 November 2016. Installation  
including paintings, audio and sculptures.





Installations details.





Detail. Paintings on canvas (200×300cm, acrylic and gouache on canvas).



*Diamond Cuts: Sea of People*  
installation, Suzhou Biennial,  
Suzhou Museum, Suzhou,  
China, 15 September–1  
December 2016. Installation  
including steel structures, prints  
on fabric and audio.





Close ups of the print on silk.



Installation as part of the exhibition Trigon 67/17 at Künstlerhaus Graz - Halle für Kunst und Medien, Graz, Austria, 2017.





*Phantom Trades: Sea of People*  
installation, Croatian Pavilion in  
Arsenale, 57<sup>th</sup> Venice Biennial,  
Venice, Italy, 20 May–11  
November 2017. Installation  
including, paintings, sculptures  
and video.

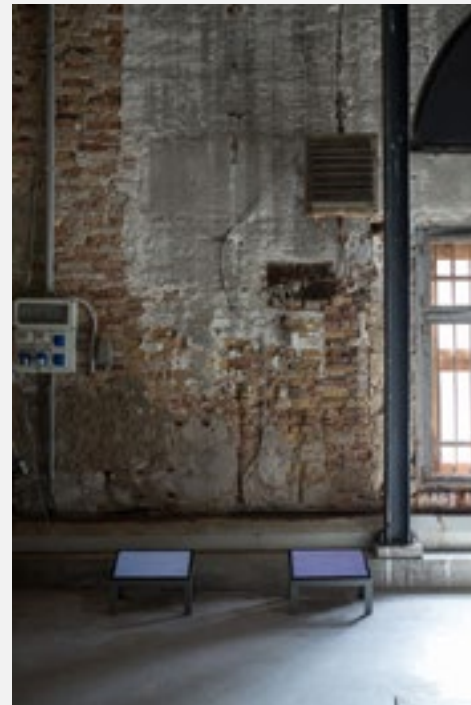




Installation close ups of sculptural elements composed of pigment, concrete, glass, brick, stone and marble (50 × 60 × 30cm and 40 × 50 × 30cm).



Installation details.





*Dot in the Ocean*, (HD video, 1'35" – loop)  
2 LCD screens, metal frame, powder coated  
in signal gray (each 40 × 30 × 20cm).

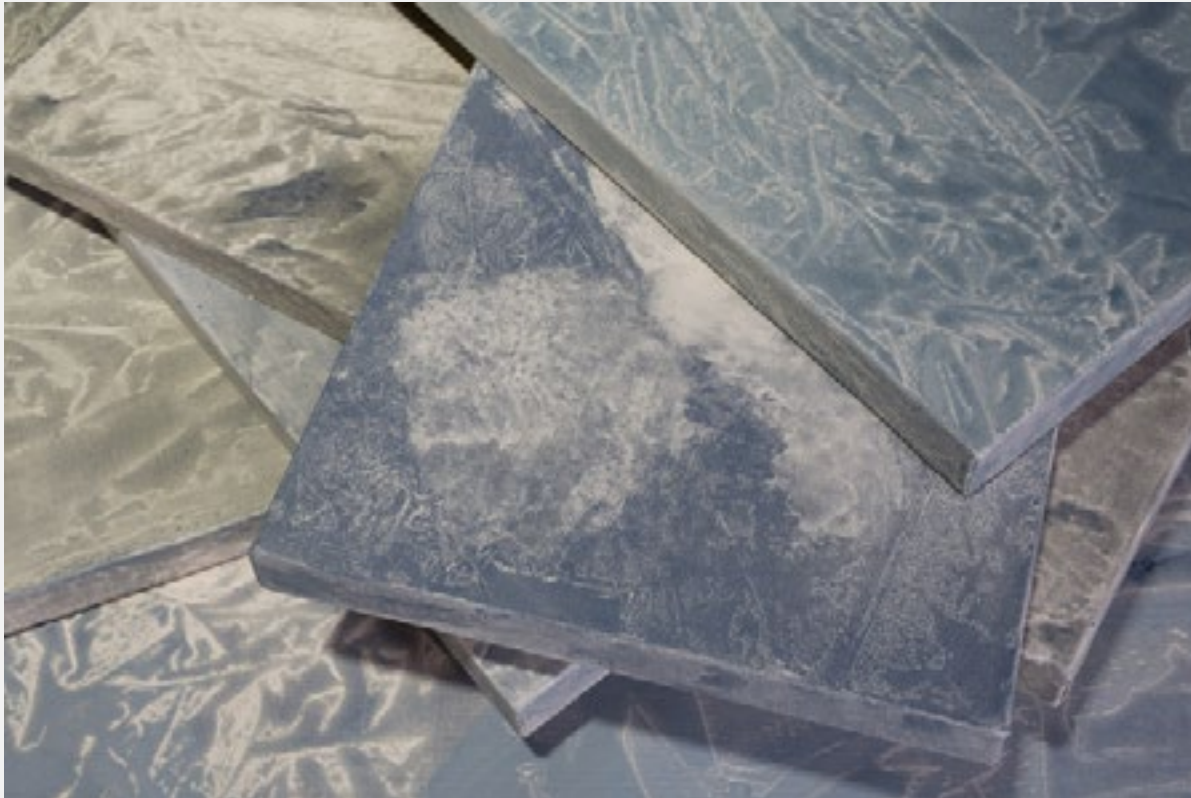




*Phantom Trades: Sea of People I*, a self standing paintings (acrylic and gouache on canvas, 175 × 270cm) on wooden frame.

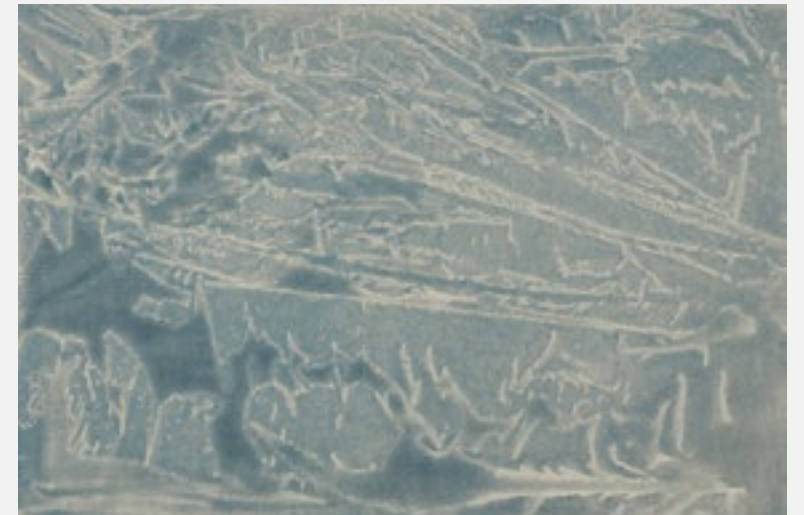
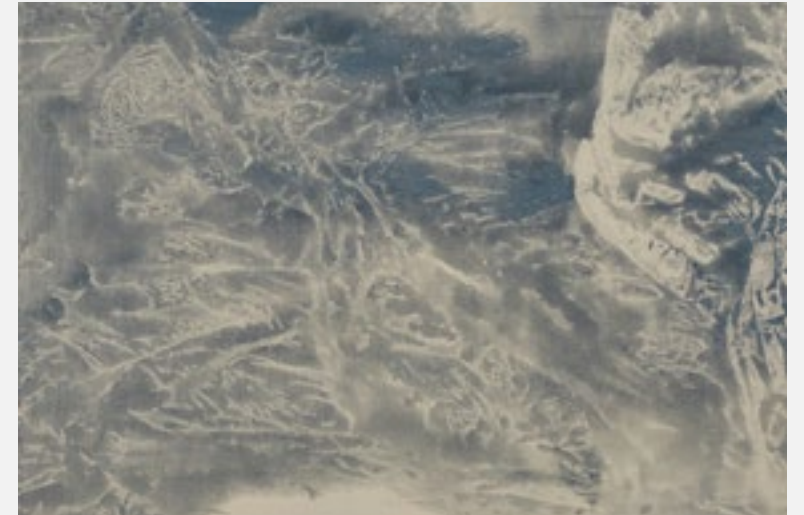


*Phantom Trades: Sea of People II*, a self standing paintings (acrylic and gouache on canvas, 170 × 240cm) on wooden frame.



*Phantom Trades: Sea of People III, 6*  
paintings laying flat on the floor (overall  
size 155 × 250 × 35cm) with 2 sculptural  
elements composed of pigment, concrete,  
glass, brick, stone and marble (50 × 60 ×  
30cm and 40 × 50 × 30cm)





Installation details and close ups of paintings.

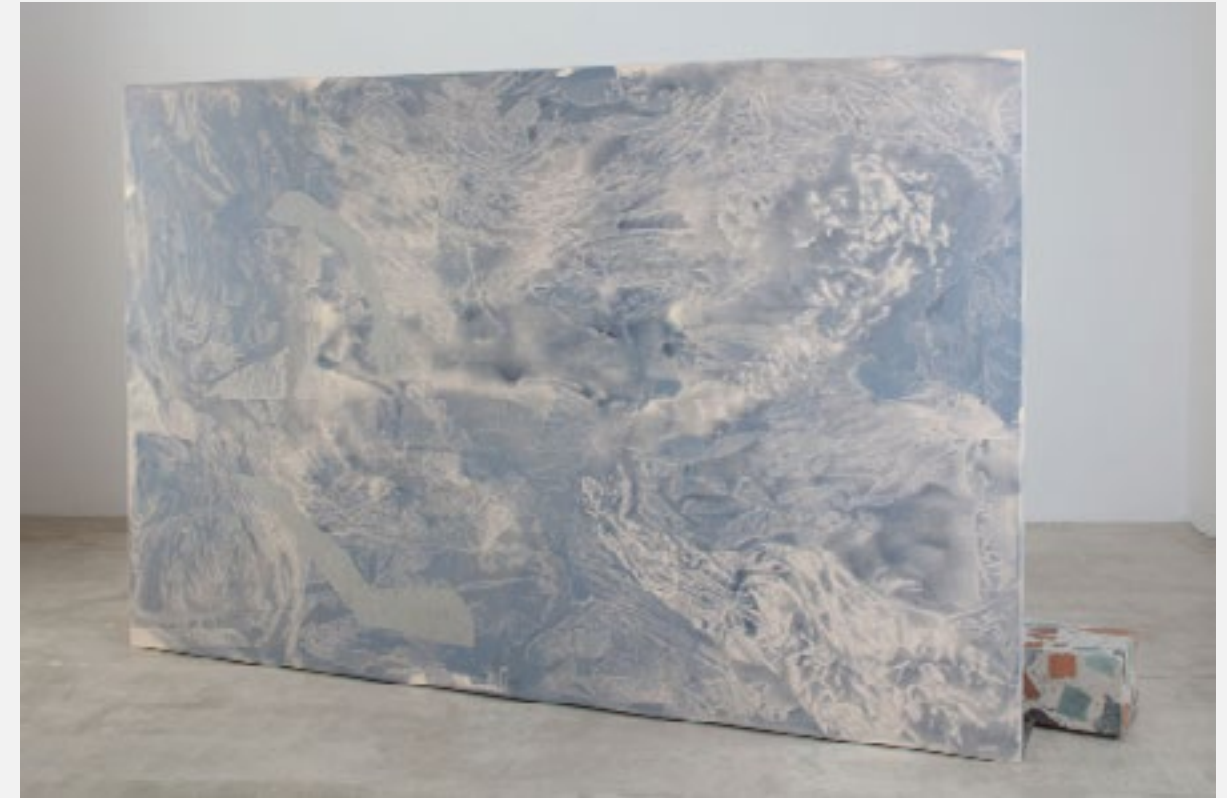


Pinakoteka, Horizon of Expectations,  
Zagreb, Croatia, 28 January- 15  
February 2018.





Archaeological Museum, Horizon of  
Expectations, Pula, Croatia, 27 March  
-20 April 2018.



Museum of Modern and Contemporary Art  
Rijeka, Akvizitions, Rijeka, Croatia, 26 July  
2019–1 September 2019.

# Context & Questions

## Context

The installations *Bodies and Things*, *Lost and Found*, *Diamond Cuts: Sea of People*, *Phantom Trades: Sea of People* and the exhibition *Sea of People* are situated within the field of contemporary installation that employs a variety of media—sculptures, painting, text, and video. The work is informed by practices of artists whose work translates existential and social issues through the use of specific material and its relation to history, economy, politics, and the body including Sheela Gowda, Francys Alÿs, Otobong Nkanga, Yto Barrada, Hristina Ivanoska and Yane Calovski.

The work focuses on the relationships between objects, groups of people, borders and migrating bodies—these being subjects, motifs and physical elements that constitute the work. Both Otobong Nkanga’s and Yto Barrada’s work deals with politics of land and its relationship to body, land acquisition, and the effects of colonisation. Francys Alÿs uses metaphors as tools that enable political associations with reference to borders and boundaries e.g. the use of green paint in the video *Green Line* (2004) documenting

a performance that took place along the 1948 border. between Palestine and Israel. Although the use of specific material enables Gverović to focus on the origin of that material, her intention is not to develop work that refers to only one locality or a local history, but rather highlights the omnipresent and everlasting effects of particular trades on a broad field of people and global history. This approach of not only relating to a specific location differs from works by Sheela Gowda who produces large-scale installations involving architectural and found materials that are associated with the everyday, reflecting the economic deprivation in developing countries. Gowda has used and transformed common materials, including cow dung, human hair, incense, and spices – these being specific to one locality.

The work is concerned with the instances of and implications in understanding the contemporary human body and its relation to issues of migration and displacement. The approach to making work builds upon the understanding of the human body

together with its basic possessions and its relation to effects of contemporary migration (treated as a subject or an object/cargo) within the field of visual art. The installations do not intend to illustrate the notion of displacement. The space of the gallery, the context in which the work is shown, is part of the work. Through entering into these ‘sites’ the visitors become part of the work, or rather, their interpretation of the space becomes part of the work. The exhibition design extends our understanding of how art installation can point to the ongoing issues that arise from contemporary effects of migration. Gverović offers a new perspective on issues of migration, displacement and the contemporary ambiguities that ensue from shifting territorial boundaries.



## Questions

How might the political (relating to migration and displacement) be articulated by poetic expression in multi-media installations?

How can the artist create installations that evoke a sense of both loss and belonging in this context?

What means can be employed to extend the encounter with the work?

How might the creative process of re-working and re-staging evolving motifs evoke multiple readings and a sense of migration?

# Insights

# Insights

The installations *Bodies and Things; Lost and Found; Diamond Cuts: Sea of People; Phantom Trades: Sea of People*, and the exhibition *Sea of People*, produce new insights into themes of displacement and migration. Gverović considers migration through her mode of making and researching. During the process of re-working motifs of body parts and re-staging elements of her installations, Gverović articulates a sense of loss and belonging and extends the encounter with the work. This approach enables the reimagining of the understanding of the human body both as a political and a poetic agent in contemporary multi-media installation. The use of metaphors enables Gverović to articulate the move from the geopolitical landscape to the imaginary landscape of an art installation. The work offers a nuanced understanding of the processes of art-making that stem from the experiences and consequences of displacement and dislocation, which are amongst the most poignant and intransigent human problems of our time.

The themes of displacement and migration

are rethought through forms of staging, presentation and the display of the installation elements. They are not necessarily directly reflected in the work, rather they have a significant impact on Gverović's approach to making the work. To that extent, Gverović developed innovative designs for installations as immersive and disorienting sites responding to the context of the spaces where the work was shown. Her method of staging of the installations enables her to identify relevant conditions and criteria under which an installation could be seen as a site through which it might be possible to experience the impact of displacement and dislocation. Gverović identifies different positions and roles for spectators within the work. The spectator becomes a navigator and an interpreter of the work in the process of negotiating different elements of the installations. The spectator's role is considered in this way in order to foreground multiple perceptions of places and to highlight the position of a spectator as being active and participatory, in which they are able to construct their experience of a place.

The work demonstrates new approaches in situating installation within different contexts, innovative exhibition designs and forms for presenting work, which reflect the idea of borderless-ness and dislocation, and encourage multiple readings of a subject. In order to actualise the idea of multiple voices and a sense of migration in the process of making, Gverović has collaborated with several artists.

The work offers an original perspective on issues of displacement and contemporary migrations that are informed by shifting economies and territorial boundaries.

# Methods

## Methods

Gverović's practice arises from her experiences as a person of Croatian origin, who lived through geographic and cultural displacement as a result of the continuously reconfigured national and cultural boundaries following the turmoil in the territories of former Yugoslavia. Whilst she experienced the transitional period of this breakup, the issues of displacement and migration are not necessarily directly reflected in her work, rather they continue to have a significant impact on her approach to making work. With the rapid shift in Croatia from Socialism to Capitalism, many people were suddenly unable to recognise the society in which they now lived. Everything had changed and nothing had changed, and for many that was extremely disorientating and alienating. Gverović's work is informed by this sort of paradox—coming to terms with living in a place that's at once entirely familiar and foreign.

Consequently, her methods explore migration and displacement as metaphors, thematic elements and artistic strategies. In the process of making the installations and

exhibition's these are examined through recurring motifs of the dwelling, the raft, and water that question the relationship between fixity and mobility, the real and the imaginary. She reflects on processes of repetition, recollection and reconstruction of elements from the past as both temporal and spatial manifestations in relation to the process of making the different parts of the exhibition and its installations. When making work, she repeats segments and sections of works and re-present them in other media, sometimes changed in scale. This approach is developed in order to signal the precarious stability of subjects worked with. As well as re-working motifs relating to migration, the colour of indigo blue is repeatedly used to invoke the sea and indigo's historic association with slavery, settler-colonialism and migration. Collaboration with other artists in the process of making different segments of work offers a dialogue between constantly shifting positions. Continually re-approaching and representing a subject, stems from an interest in privileging the multiple voice, which both destabilises and renews that subject.

Her approach to making work involves continuously re-inventing, re-constructing and transforming one element of the work into another. In the context where the work was shown, the positions of various elements of the installations were always shifting, always questionable.

### *Sea of People*

Gverović experimented with different forms of re-staging and re-building segments of the work. For example, in the exhibition *Sea of People*, the series of paintings shown in the central space of the main hall of the museum is extracted from previous installations depicting far-away places, places yet to be discovered. The paintings are on a large-scale raft, positioned upright, propped up with makeshift sticks. She wanted to include older work so that the work has a connection to its own past and has a sense of its own history. The paintings are made with acrylic paint in dual tone. The first layer is a bright tone of yellow or orange. The second layer consists of different tones of grey applied with a dry brush that deposits tiny particles

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of paint that appear to float on the surface of the canvas and give a sense of instability oscillating between solid and immaterial states. The painting technique combined with the motifs evoke old photographs.

Two adjacent rooms host overhead projections of text on the wall. The font of the text is broken, disjointed, wavy and diffused. The text is comprised of a collection of stories, fact and/or fiction, related to migration, the movement of people between places, and the movement of the sea. Gverović conducted research at the Naval Architecture and Marine Engineering Wave Tank at University College London—a large-scale wave-testing tank housed in a scientific research laboratory where the impact and strength of the waves are measured. The audio and video material collected during this research formed one of the installations shown in these two rooms of the exhibition. She recorded an artificial wave at the point when it meets the shore.

All the works across the three rooms on the next floor of the museum have one unifying

colour in common: indigo blue with its reference to colonialism and migration. In the first space there is a composition which includes prints of a figure that is walking. Gverović made a series of gouache paintings of this walking sequence and then printed them as a series of Risograph prints. The prints are presented in a continuous horizontal line, a series of still frames in space which encircles the room in a loop.

In the next room are items of clothing and fabric gathered in various sculptural formations on the floor in order to achieve an effect of belongings being washed ashore or being presented as an inventory. All the items are collected locally and then hand-dyed indigo blue.

### ***Bodies and Things, Lost and Found***

In the installation *Bodies and Things, Lost and Found*, Gverović enlarged details of previously made paintings developed through research during the preparation for this exhibition. She used a large broom to apply one layer of paint (mix of sand, glue

and concrete) onto the canvas and then carefully applied different motifs of body parts and parts of archaeological objects. The exhibition space where this work was shown, the French Pavilion, was built in 1938 as one of the Worlds' Expo buildings initially showcasing French automobile and aeroplane designs (hence its size and circular shape with a diameter of 800m). During WW2, because of its size and the vicinity to the main railway station, it served as a collection point for Roma people, Jewish people and Communists before they were taken to concentration camps. Through employing motifs of body parts and archaeological objects, she wanted to indirectly reference archaeology of inanimate and human cargo that the use of this building was related to at different points in history.

In collaboration with Ben Cain, Gverović repeated different tones that are seen in the paintings—ochre, terracottas and grays—and applied them with acrylic paint onto the surfaces of a collection of objects associated with building material—such as brick, water and sewage pipes. Sculptural →

elements also included found furniture that was covered fabric that was hand-dyed to emulate colours that were seen elsewhere in the space. Cain and Gverović have also included heaps of sand and gravel within the composition of the installation. The use of furniture and building material signals and echoes diverse functions that the space had during history—showcase for industry, a collection point for concentration camps, and an art gallery. Processes of petrification, solidification and sedimentation and their manifestations in the media of painting and sculpture were explored in order to signal the so-often-overlooked but nevertheless still prevailing issue of people being treated as cargo.

Gverović has collected and rewritten a number of found migrant stories, from different locations spanning a long period of time. The audio element of these stories that deals with the articulation of history or a particular narrative was developed in collaboration with Alexis Taylor. In the audio, the voice (Alexis Taylor) is singing a text without a melody. The reason for involving

Alexis Taylor's voice and no other sound was an interest in a form of storytelling in which the one who tells the story is not easily placeable in terms of gender or ethnicity or bonds with any specific geographical location.

### ***Diamond Cuts: Sea of People***

The same recording was restaged within the elements of the installation *Diamond Cuts: Sea of People*. The installation mimicked a seemingly unstable architectural model that resembled initial stages of a dwelling construction as a part of an exhibition design (developed in collaboration with Ben Cain), which aimed to construct frames for dialogues between different elements of the work (silk and audio element). This element was composed of simple skeletal architectural structures made of steel rods. Restaging this work in various ways allowed Gverović to explore numerous types of disorientating experiences for spectators and to gain an in-depth insight into the affects of dislocation and displacement in the gallery.

She often returns to the same motifs, for example, in this case the use of body parts. She has repeated the motifs of the body parts from the paintings from the installation *Bodies and Things, Lost and Found* and printed them digitally on locally produced Habotai silk. This type of silk has been in production in the area of Suzhou since the time of the trades conducted via the silk road. The fabric is light-sheer silk-so that the print and the colour is visible on both sides.

### ***Phantom Trades: Sea of People***

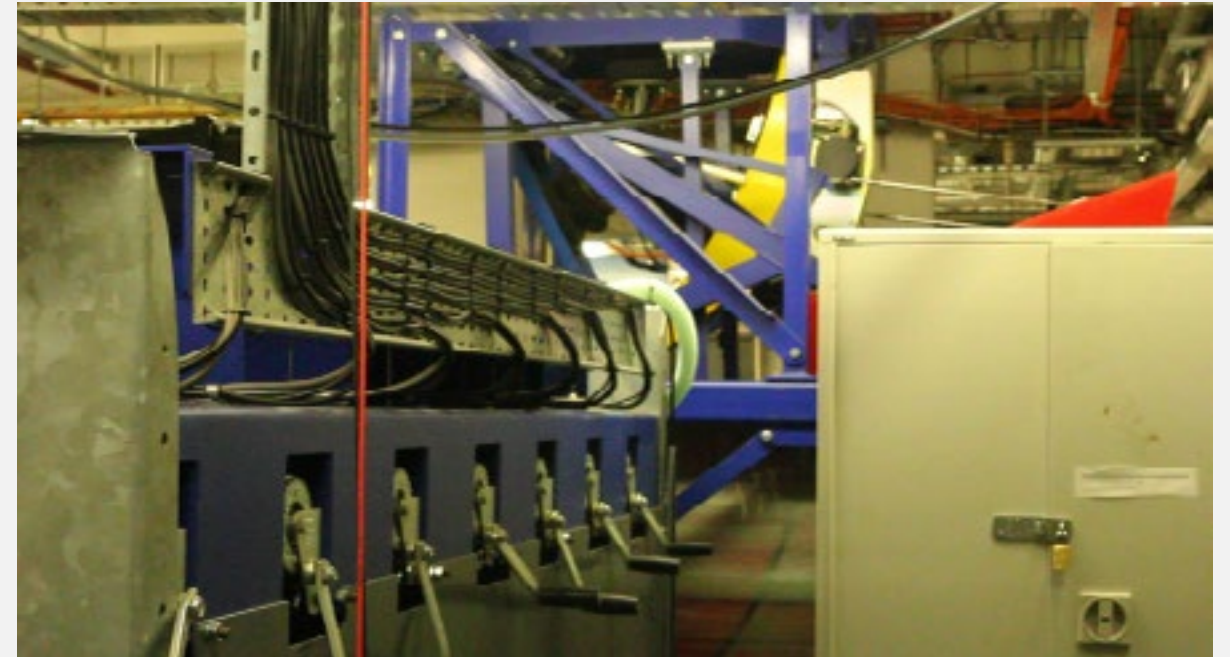
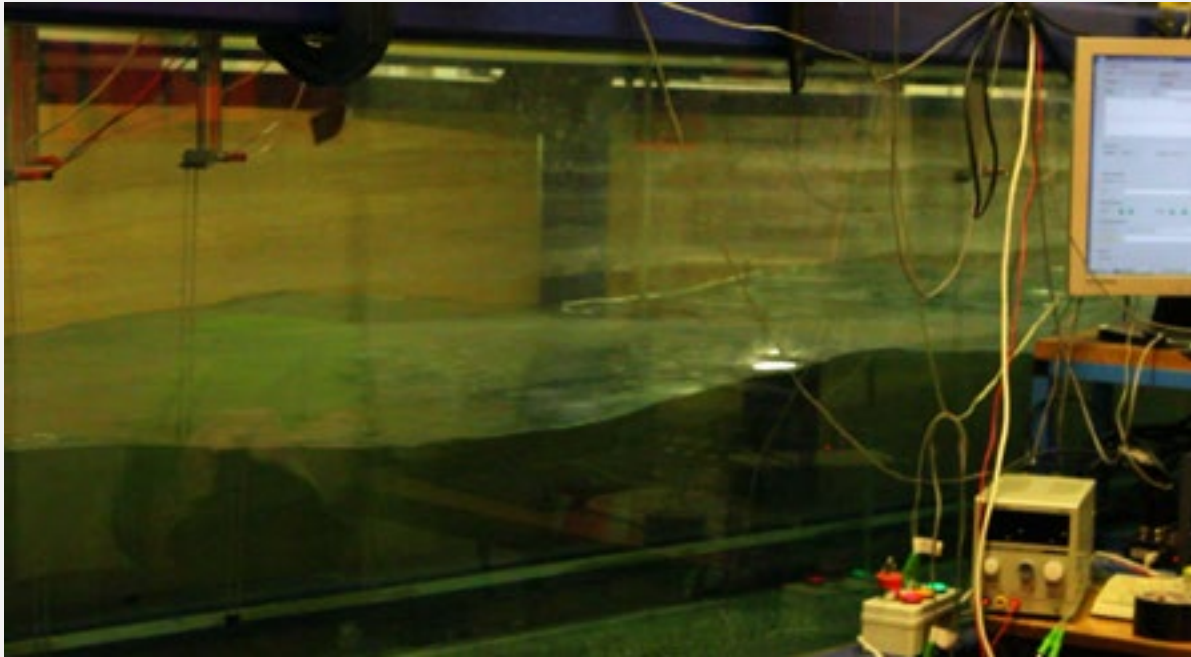
The same motifs of the body parts from the paintings from the installation *Bodies and Things, Lost and Found* and the prints of the *Diamond Cuts: Sea of People* were repeated in the series of paintings in the installation *Phantom Trades: Sea of People*. The work is formed of a number of large-scale paintings—placed directly onto the floor one on the top of another or upright supported by a slightly raised steel structure. The display of the work (collaboration with Ben Cain) was informed by the idea that a landscape is temporary, forming and reforming at the

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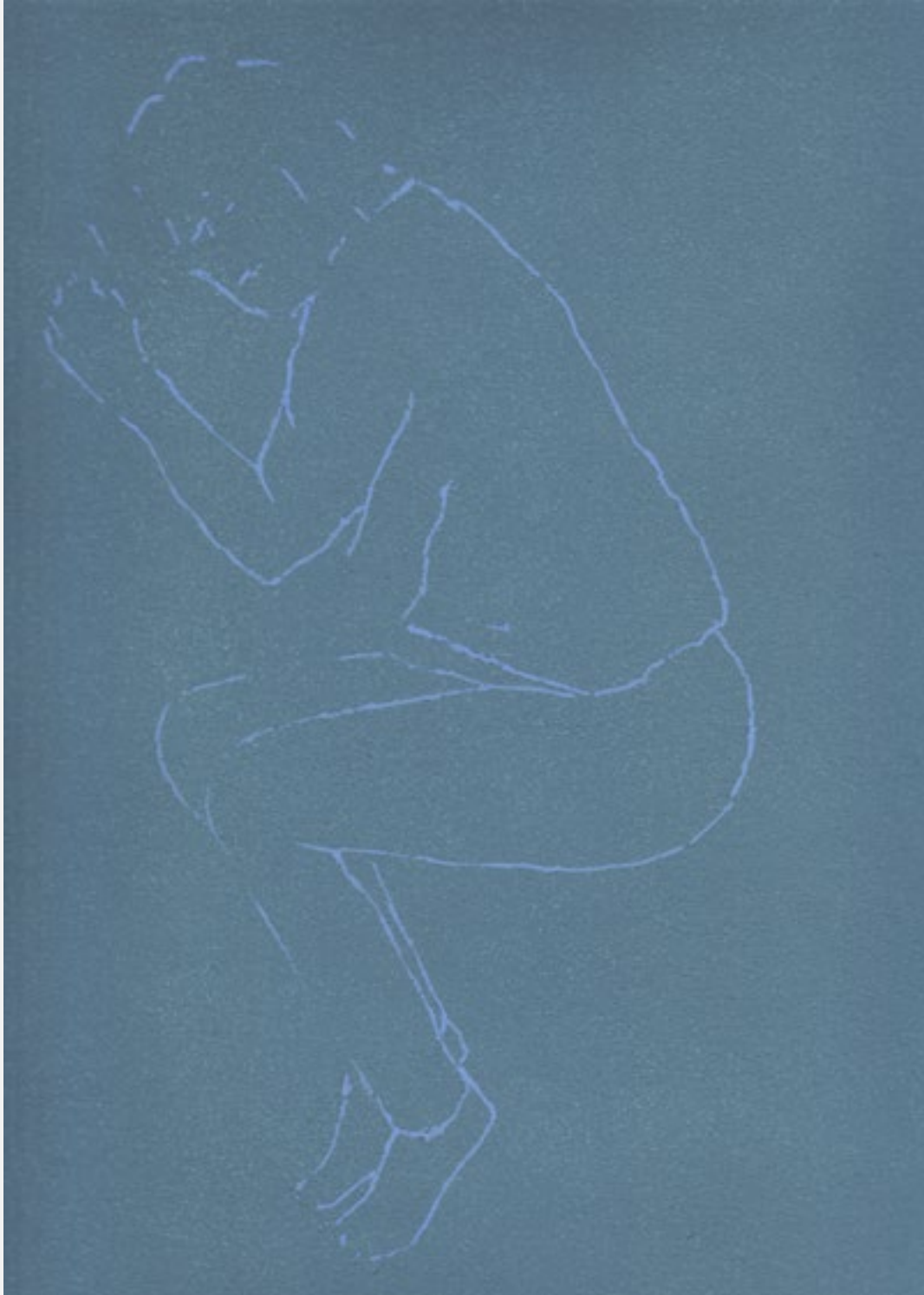
same time. Surfaces of paintings are rendered through careful placing of pieces of clothing onto the wet pigment/paint - so that they in places reveal outlines/traces of bodies (shirts etc.) and in other places achieve a mottled, fractured effect in order to emphasise the dislocation. Series of bespoke blocks further explore processes of petrification, solidification and sedimentation through the use of concrete and compacted detritus (including glass, bricks, marble, plastic, stone).

The use of text (projected text in the *Sea of People* and the audio element of *Diamond Cuts: Sea of People and Bodies and Things, Lost and Found*) here is presented as a moving image work on two small flat screens embedded into metal stands which mimic museum display. The text is a poem that is connected to the narratives within the above-mentioned installation. Only one word is visible at a time on each screen. The dispersed words emphasise the idea of the story being fragmented and never accessible as a whole or visible in one place.





Researching artificial generation of waves,  
Coastal Flume Tank, Naval Architecture and  
Marine Engineering, University College,  
London, 28 November, 2015.



Test with transferring a gouache painting into a risograph print, London.

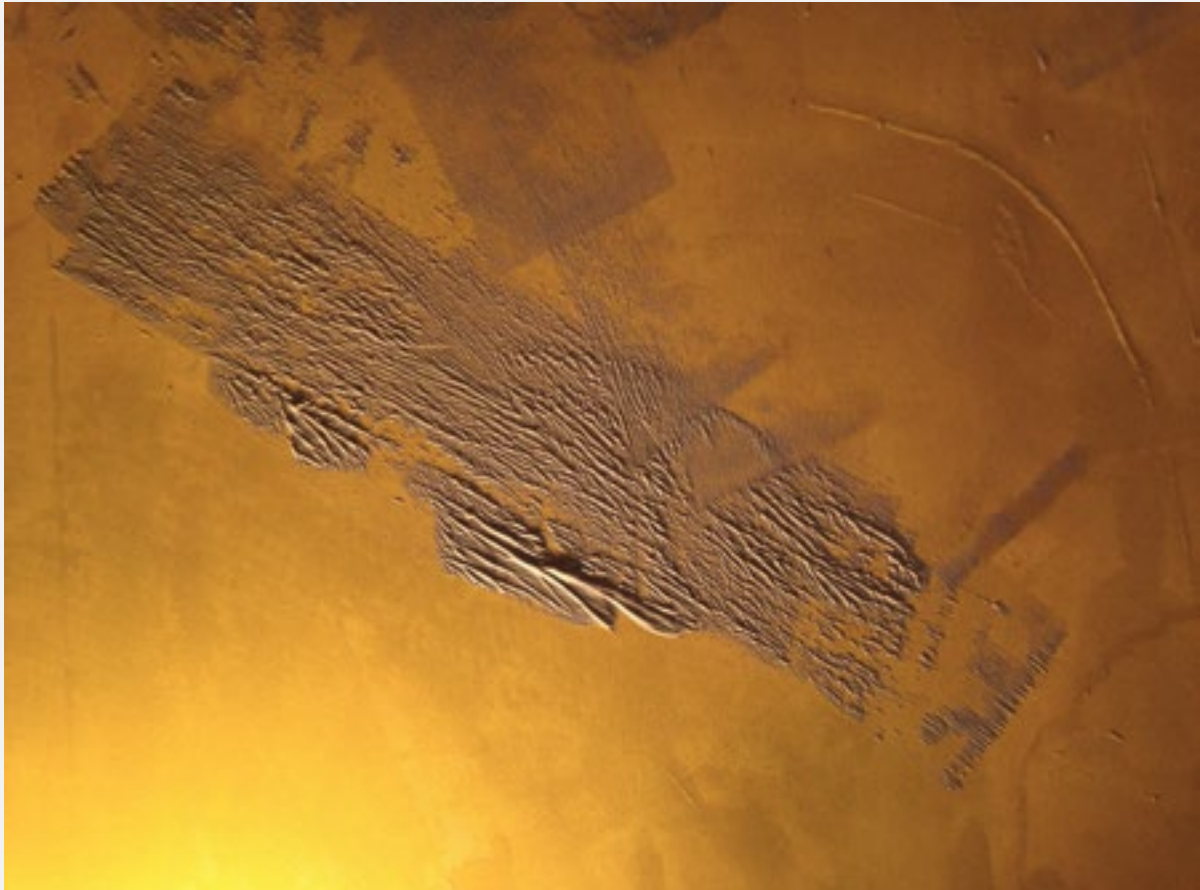


Testing the composition with clothing items  
for Inventory, Photography Studio, London  
Metropolitan University, London.





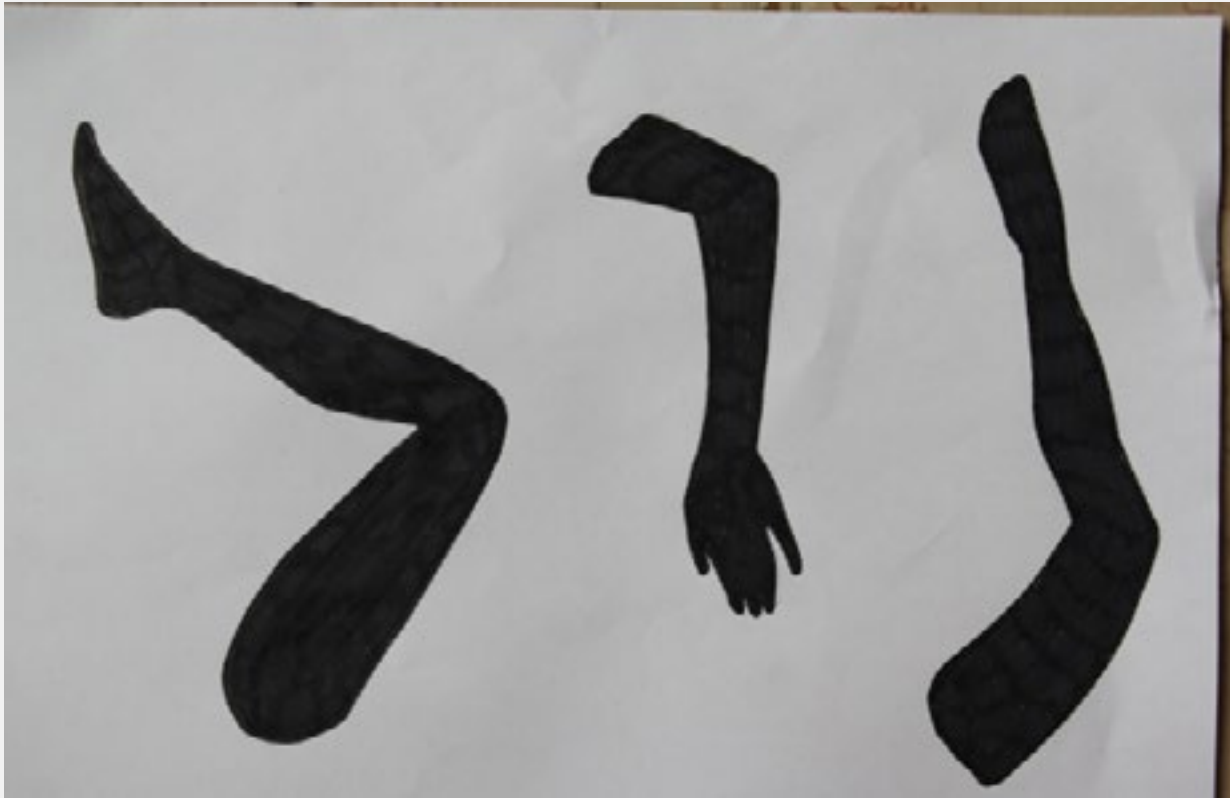
Sketches for the paintings *Bodies and Things, Lost and Found*



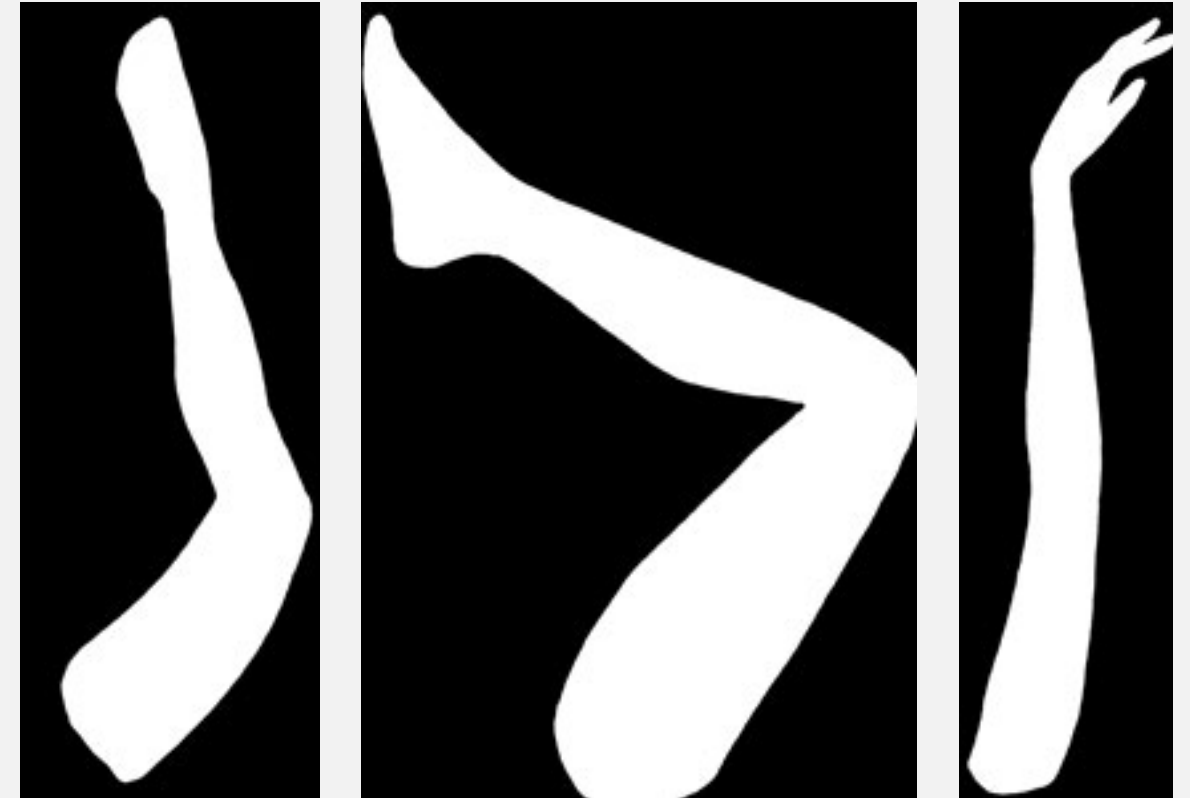
Experiments with different painting medium application, Samobor Studio, Croatia, 5 August 2016.



Experiments with line drawing,  
Samobor Studio, Croatia, 6  
August 2016.



Collage preparations and drawn outlines.

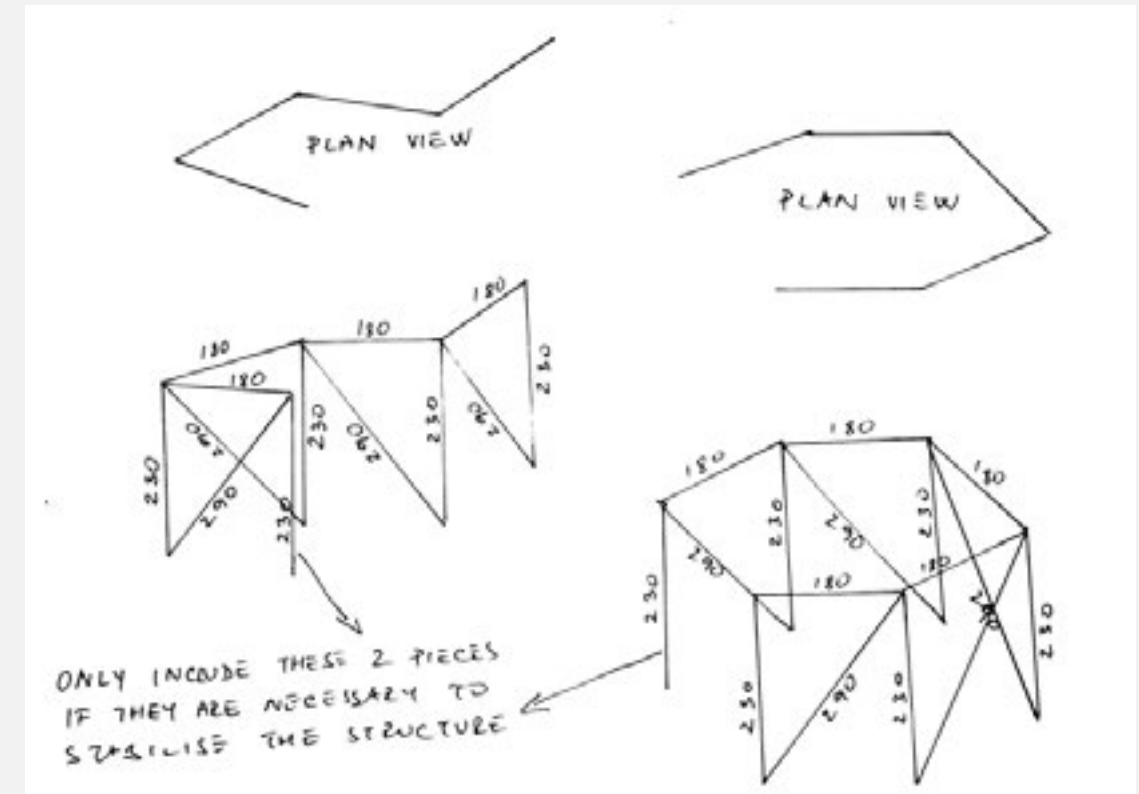


Preparation for print with inverted outlines.



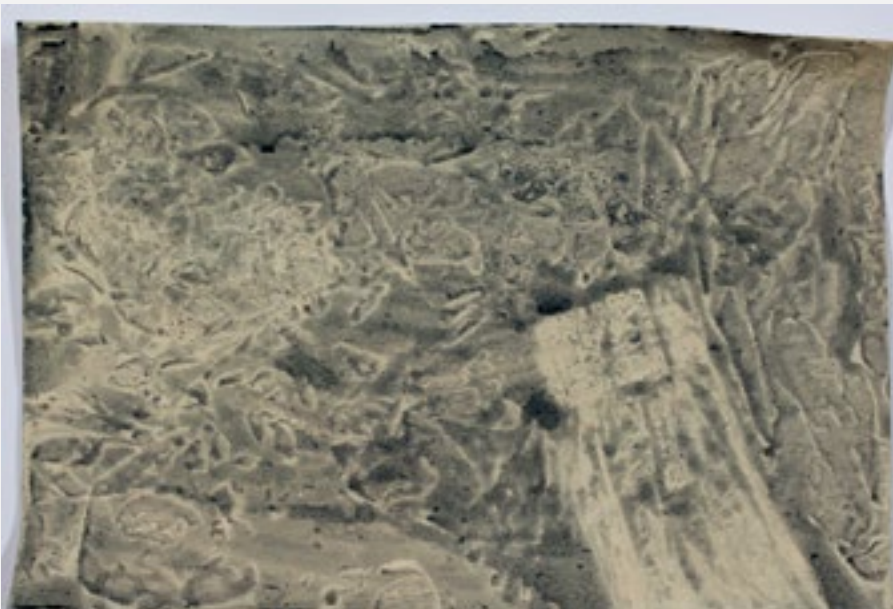


Test with silk print, Suzhou, China.

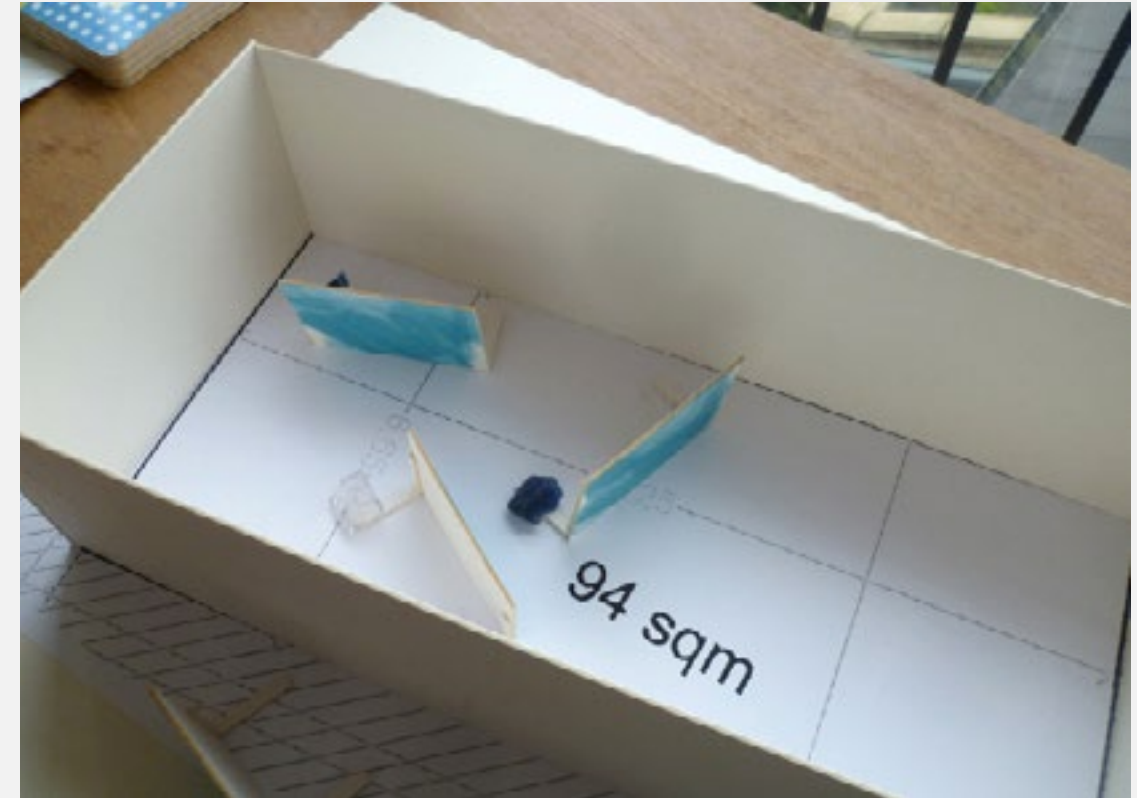
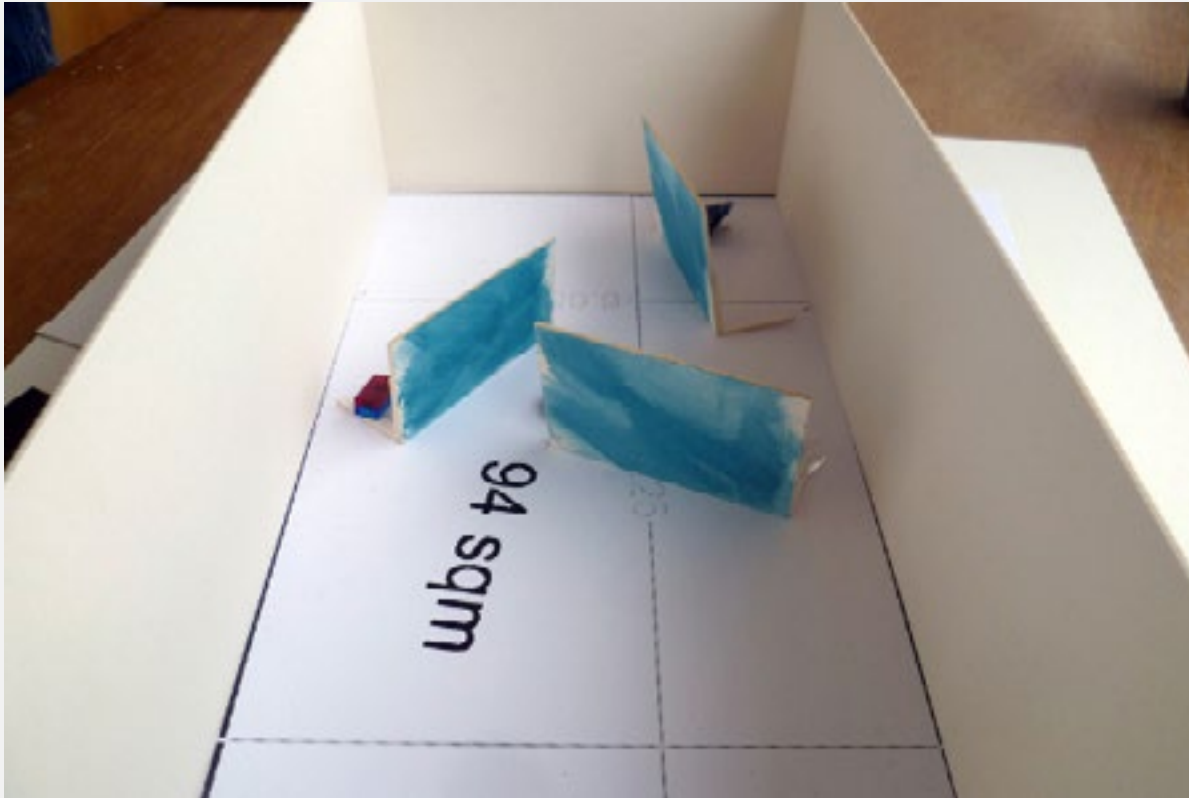


Initial sketch for the steel installation.

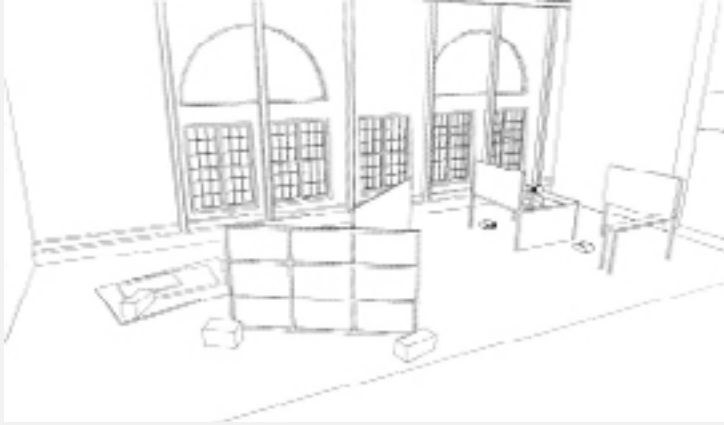




4 Experiments with surface, London.

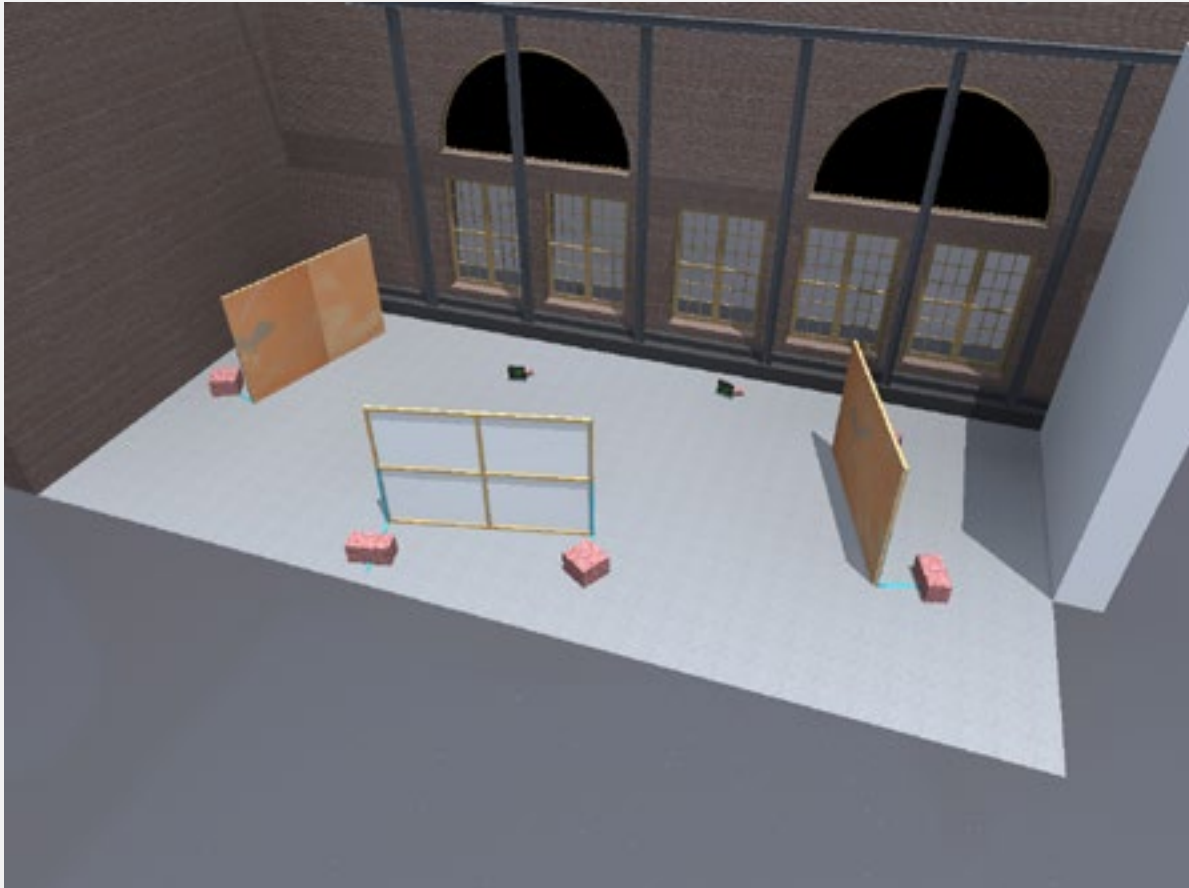


Maquette. Testing the scale, London studio (18 February 2017).



Tests 1, 2 and 3. Linear sketches of the layout in Arsenale.





Tests 4 and 5. Sketches of the layout in Arsenale.



Initial design for the font of the video element.



# Dissemination

# Dissemination

## ***Sea of People***

The work is catalogued the catalogue of the [exhibition](#).

***Bodies and Things, Lost and Found***The [work](#) is catalogued the pamphlet of the exhibition. [University of Zagreb](#).

## ***Diamond Cuts: Sea of People***

Catalogues

The work is catalogued in the catalogue of Suzhou Biennial, in the Trigon 67/17 catalogue and in the pamphlet of the exhibition *The Museum of our Transcultural Past*, Museum of Arts and Crafts Hamburg.

## **Exhibitions**

[Diamond Cuts: Sea of People](#) has also been shown in the following venues:

1. Künstlerhaus Graz-Halle für Kunst und Medien, *Trigon 67/17*, Graz, Austria (11 September–28 November 2017)
2. Museum of Arts and Crafts Hamburg, The Museum of our Transcultural Past, Hamburg, Germany (1 April-15 May, 2018)

[Ran Dian - Suzhou Documents 2016](#)

[KM-K - exhibition](#)

## ***Phantom Trades: Sea of People***

Catalogues

The work is catalogued in the main publication of Viva Arte Viva–57. Venice Biennial (ISBN 9788898727087) and in the catalogue of the Croatian Pavilion titled *Horizon of Expectations*.

## **Exhibitions**

[Phantom Trades: Sea of People](#) has also been shown in following venues:

1. Pinakoteka, *Horizon of Expectations*, Zagreb, Croatia (28 January-15 February 2018)
2. Archaeological Museum, *Horizon of Expectations*, Pula, Croatia (27 March-20 April 2018)
3. Museum of Modern and Contemporary Art Rijeka, Akvizitions, Rijeka, Croatia (26 July 2019–1 September 2019)

[Croatian Pavillion 2017](#)

## ***Sea of People: Listing of articles***

Article on Gverovic's work by Rozana Vojvoda is featured in the catalogue of the exhibition. Article on Gverovic's work by Petra Golusic was published in the Dubrovnik → list newspaper (20 January 2016)

***Bodies and Things, Lost and Found*****Listing of articles:**

Article on Gverovic's work by Marta Kis is featured in the pamphlet of the exhibition.

***Diamond Cuts: Sea of People*****Listing of articles**

Article on Gverovic's work by Roger M. Buerger is featured in the pamphlet of the exhibition The Museum of our Transcultural Past and in the catalogue of the Suzhou Biennial.

**Evidence of funding**

Work was commissioned by Johann Jacobs Museum, Zürich, Switzerland and Suzhou Museum, Suzhou, China. (budget: £18, 000.00).

***Phantom Trades: Sea of People* Listing reviews**

[Kulturpunkt](#)

[Vienna Contemporary Mag](#)

[Novalist](#)

[Frieze](#)

**Listing of articles**

Article by Clemens Krümmel is featured in the catalogue of the Croatia Pavilion, *Horizon of Expectations*.

**Evidence of funding**

Commissioner: Ministry of Culture of Republic of Croatia and City of Dubrovnik, Croatia (total budget: £170, 000.00).

**Evidence of awards or nominations for awards**

This work was nominated for the Art Prize Zurich.

**Evidence of perceived value such as acquisition for a collection**

Following elements of this installation - *Phantom Trades: Sea of People II*, a self-standing painting (acrylic and gouache on canvas, 170 × 240cm) on wooden frame, supported by steel legs (powder-coated in signal grey), enforced by 2 sculptural elements composed of pigment, concrete, glass, brick, stone and marble (40 × 50 × 30cm) are in the permanent collection of the Museum of Modern Art Rijeka, Croatia.



Invite for the exhibition *Sea of People*.



We kindly invite you to the opening of the exhibition  
**TINA GVEROVIĆ**  
 w/ Ben Cain, Alexis Taylor

Pozivamo Vas na otvorenje izložbe  
**TINA GVEROVIĆ**  
 w/ Ben Cain, Alexis Taylor

**Bodies and Things,  
 Lost and Found**

**Tijela i stvari,  
 izgubljeno  
 — naden**

On Saturday, November 26th 2016 at 12 PM  
**AT FRENCH PAVILION**  
 The exhibition will be open  
 until December 15th 2016.

u subotu, u 12 sati, 26. 11. 2016.  
**U FRANCUSKOM PAVILJONU**  
 Izložba je otvorena  
 do 15. prosinca 2016.

FRANCUSKI PAVILJON  
 Ponedjeljak - petak / Monday - Friday 10 - 20  
 Subota / Saturday 10 - 16

Invite for the *Bodies and Things,  
 Lost and Found*.



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