



# TINA GVEROVIĆ

MORE LJUDI / SEA OF PEOPLE





DUBROVNIK  
GALERIJA  
UMJETNIČKA

# TINA GVEROVIĆ

MORE LJUDI / SEA OF PEOPLE

15. 1. - 7. 2. 2016.



Iz serije slika *Izaberi svoje vrijeme* / From the series of paintings *Choose Your Time*, 2007  
akrilik na platnu / acrylic on canvas

# NEPREKINUTA PLAVA LINIJA

Mediterranski ambijent, prostor autoričina odrastanja u dosadašnjim radovima Tine Gverović prisutan je tek u naznakama, najčešće na razini motiva i bez naglašene lokalne odrednice, a onaj specifični meditativni, kontemplativni naboj pojedinih njenih radova može i ne mora imati vezu s odrastanjem uz more i posljedičnu suživljenost s usporenijim ritmovima prirode. Ovom izložbom, međutim, umjetnica radi *hommage* Mediteranu, promišljajući njegovo stvarno povijesno određenje ishodišta starih civilizacija, poligona političkih i teritorijalnih pretenzija i fokusirajući se na njegovu utopijsku dimenziju, zahvaćajući ga kao mjesto stremljenja, sanjano utočište. Moment bilo kakvog prostornog specifikuma izostaje i ideja Mediterana koja dopire iz njenih radova isprepliće se s kompleksnim idejama obale, kretanja / migracija, prožimanja koje umjetnica problematizira kroz različite medije: grafike, slike, instalacije, video i audio radove te forme kratkih priča.

Tinu Gverović ne zanima prezentacija i kapitalizacija već napravljenog, već uključivanje prostora izlaganja u aktivni suodnos s radovima. Dapače i samo čitanje pojedinih radova ovisno je o kompleksnom odnosu s cjelinom izložbe koja samim svojim tijekom predstavlja putovanje, otkrivanje, stvaranje niza asocijacija koje će možda u potpunosti promijeniti predznak ulaskom u drugu prostoriju. Mislim da je manje riječ o naglašavanju procesualnosti samog stvaralačkog procesa, a više o negiranju koncepta "dovršenosti" rada i promoviranju mogućnosti

uspostavljanja drugačijih očista. Tako će u instalaciji *Splav* (2016.), na masivnoj drvenoj konstrukciji koja fingira splav, Tina izložiti / posložiti slike iz svojih starijih serija *Na prvi pogled* (2006.), *Na drugi pogled* (2007.) i *Izaberi svoje vrijeme* (2007.), načinom postava potpuno mijenjajući komunikaciju s promatračem. Slike rađene lažnim namazima, neobičnih svijetlih pozadina i još neobičnijih motiva s, primjerice, ledenjacima i istraživačkim brodovima, "zakoračile" su u prostor, postale dio veće cjeline, a egzotični prostori dalekih krajeva stvarnim kontekstom "splavi" dodatno su intenzivirani. Kao što sama umjetnica kaže "ideja različitih tipova kretanja - vode, migracija, materijala" implicitna je svim izloženim radovima. Istodobno, umjetnica stvara složene mreže odnosa na svim razinama pa tako i onim najjednostavnijim motivskim; splav s jedne od slika ima svoj trodimenzionalni pandan u prostoru, naslikani romantičarski pobješnjeli valovi imaju svoju suprotnost u video radu koji zahvaća valni spremnik u kojem se izvode znanstvena ispitivanja kakvoće valova i u srodnom audio radu s rezonantnim zvukom vala. *Nađene i prepričane* kratke priče koje se projiciraju na velikim površinama zidova iskrzanim fontom slova koji djeluje kao da je vodeni odraz stvarnih slova<sup>1</sup> bave se migracijama, snagom mora, stvarnim i imaginarnim kretanjem te stvaraju mentalne slike kojima ostali radovi

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<sup>1</sup> Font Bill-Simon korišten je ljubaznošću Nicole Jacek/njla.us i Sarah Staton.

moгу postati prirodni okvir. Neke veze, daka-ko, doslovnije su od drugih pa će priča u kojoj se doslovno postavlja pitanje “Što čini zemlju; zemlja, ljudi ili kultura?” direktnije vezati za rad *Inventar* (2016.), instalaciju koja priziva u svijest migracije ljudi preko mediteranskih ruta u potrazi za boljim životom, koje se odvijaju upravo u današnjem povijesnom trenutku, pred našim očima. Suprotstavljajući taktilnost materijala i plavu boju odjeće koja asocira na nebo i more, prostore gotovo rezervirane za univerzalnu ljudsku fantaziju o beskraju i slobodi, umjetnica minimalističkim sredstvima uobličuje arhetipsku sliku obale ili, kako je sama naziva, “mjesta dolaska i odlaska”. Implicitno tematizira i ideju granice, koja osim svog teritorijalnog aspekta ima i puno širi kontekst, antagonizam završetka i početka, prisutan i u odnosu među radovima koji jedni od drugih kretanjem kroz prostorije baštine razine značenja. Rad *Inventar* se tako može čitati i potpuno nevezan za društveni moment, kao dio neprekinute “plave linije” koja kontinuirano cijelim posljednjim katom Umjetničke galerije Dubrovnik. Od friza grafika s plavim podlogama koji prelazi i preko prozorskih i ulaznih otvora prve prostorije (*Limb*, 2016.), preko spomenute instalacije s plavom odjećom, “linija” kontinuirano na plavo oslikanim plohamo zidova posljednje prostorije koja je i u funkciji podloge slikama. Pojednostavljenost i multipliciranje figura, kako onih na grafikama prikazanih u sekvencama od pet različitih pokreta (koje su prvo naslikane, a potom pretvorene u digitalni medij), tako i na slikama manjih formata s prikazima plivača koji su, kako sama autorica kaže “više zakočeni u mediju nego fluidni” jasan su signal da fokus interesa autorice

nije klasični slikarski pristup, već svojevrsno defragmentiranje, razlaganje u svrhu istraživanja, ali i međusobnog povezivanja / prožimanja različitih medija. Negiranje granica među pojedinačnim grafikama i razdjelne opne prostora inicira i urušavanje općeprihvaćenih kategorija promatranja, shvaćanje prikazanih ljudskih likova tek kao vizualne pomoći, putokaza u usvajanju kompleksne mreže slobodnih odnosa koja nam se nudi izložbom.

Daleko od doslovne i “razgledničarske” interpretacije mediteranskog ambijenta, Tina Gverović radi na uobličavanju apstraktnih pojmova kretanja, migracija te na poništavanju granica između stvarnih i imaginativnih putovanja, možda najsugestivnije izraženim jednom od kratkih priča u kojoj se osobi postavlja pitanje da li je stigla vlakom ili putem fotografije?<sup>2</sup> Kroz vizualne podražaje, zvukove i priče kao jednakovrijedne elemente, u kretanju i suodnosu s prostorom, formira se promjenjiva i podatna struktura izložbe.

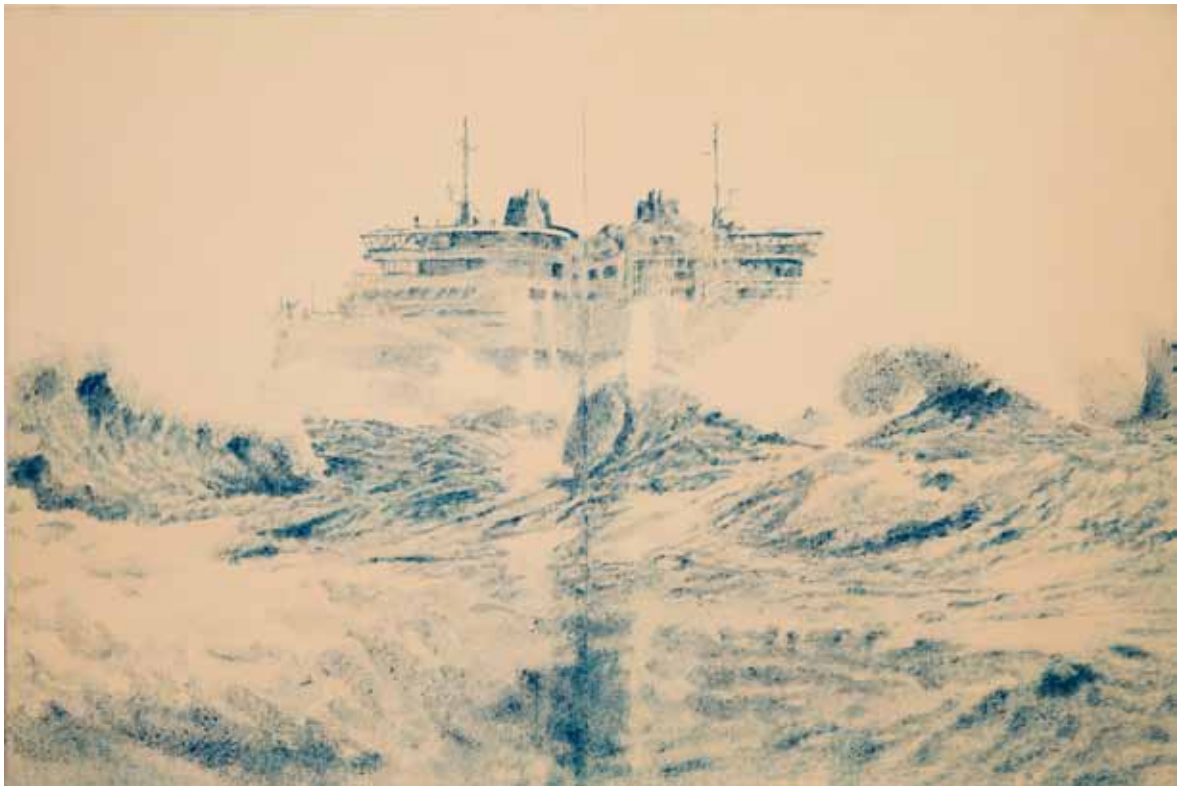
Rozana Vojvoda

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2 Priča je preuzeta iz knjige John Berger, Jean Mohr, *A Seventh Man*, Verso, 2010. (prvo izdanje 1975.)



Iz serije slika *Na prvi pogled* / From the series of paintings *At First Sight*, 2006  
akrilik na platnu / acrylic on canvas



Iz serije slika *Izaberi svoje vrijeme* / From the series of paintings *Choose Your Time*, 2007  
akrilik na platnu / acrylic on canvas



## AN UNINTERRUPTED BLUE LINE

The Mediterranean setting, the space in which the artist grew up, has been present in works of Tina Gverović to date only in adumbrations, mostly at the level of motif and without any emphatic local determination. The specific, meditative and contemplative charge in some of her works can but does not have to have connections with growing up by the sea and the consequent inwardness with the long, slow rhythms of nature. In this exhibition, however, the artist creates her tribute to the Mediterranean, pondering upon its real and historical definition as cradle of ancient civilisations, proving ground for political and territorial pretensions, and focusing on its utopian dimension, taking it as a place of aspirations, a dreamed-of haven. There is no factor of any kind of spatial particularity, though, and the idea of the Mediterranean that stems from her works is interwoven with the complex ideas of coastline, movements and migrations, interfusions that she problematises in different media – in the print, the painting, the installation, video and audio works as well as in the form of the short story.

Tina Gverović is interested not in presenting and capitalising on what has already been done but in involving the exhibition space into an active interrelationship with the works. Indeed, the actual reading of some of the works is dependent on a complex relationship with the exhibition as a whole, which in its flow represents a journeying, a discovery process, the creation of a series of associations that will perhaps have a completely different valence when the next room is entered. This, I think, is less about emphasising the processuality of

creation, more about denying the concept of the completion of any work, and promoting the possibility of establishing different angles of vision. Thus in the installation *Raft* (2016), on a huge wooden construction that simulates a raft, Tina exhibits or arranges pictures from several of her old series *At First Glance* (2006), *At Second Glance* (2007) and *Choose Your Time* (2007), completely changing the communication with the observer in the manner of the set-up. Paintings made with transparent applications, uncommonly light backgrounds and still less common motifs – with icebergs and research ships, for example, have set out into the space, become part of a larger whole, and the exoticism of the spaces of distant regions has been heightened even more by the context of the raft. As the artist herself says, “the idea of different types of movement, of water, migrations, materials” is implicit to all the works on show. At the same time she creates complex networks of relationships at all levels, including at the simplest, that of motif; the raft in one of the paintings has its three-dimensional match in space; the painted, romantic, raging waves have their opposite in a video work dealing with a wave tank for scientific experiments on the character of waves and in a kindred audio work with the resonant sound of the waves. *Found and retold* short stories that are projected on the large wall areas in a shattered font that gives the impression of being a watery reflection of real letters<sup>1</sup> are to do with migrations, the power of the sea, real

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1 Font Simon-Bill courtesy of Nicole Jacek/njla.us and Sarah Staton

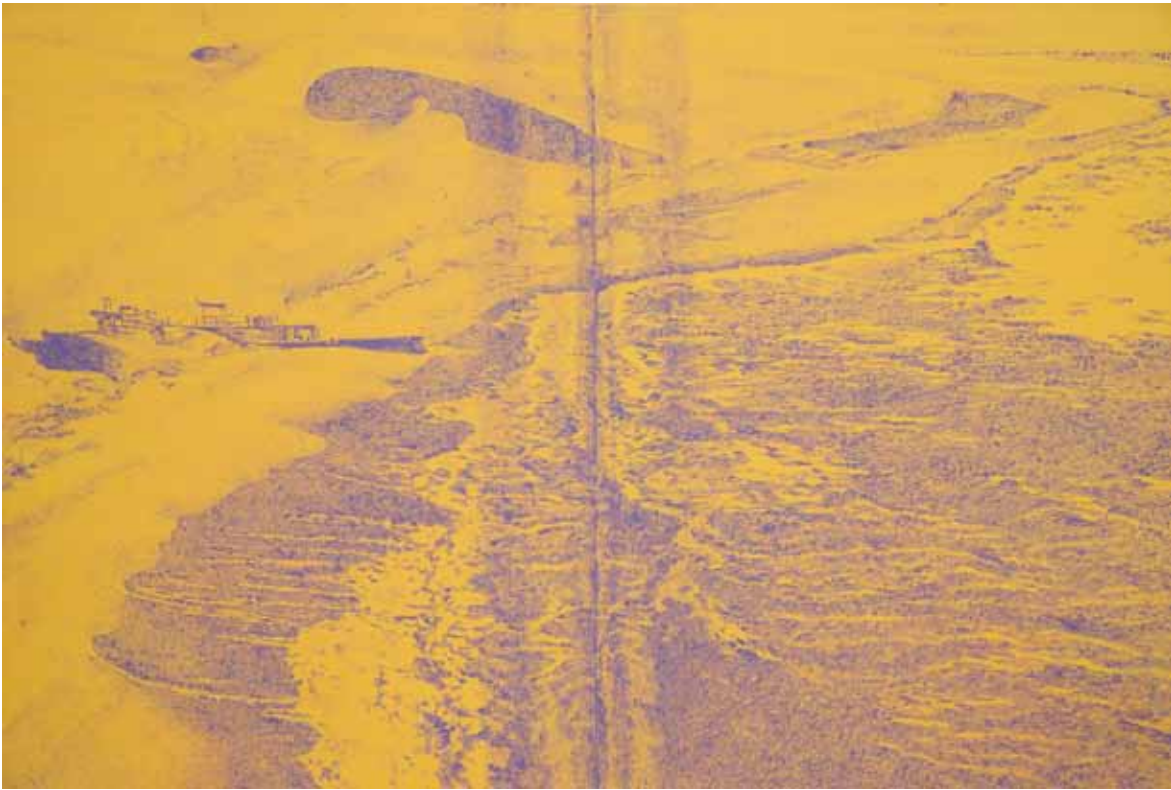
and imaginary movement, and create mental images to which the other works can become a natural frame. Some connections, naturally, are more literal than others, and the story in which the question “What makes a country: earth, people or culture?” is posed is rather directly connected to the work *Inventory* (2016), an installation that calls to mind the migrations of people over the Mediterranean routes in search of a better life that are taking place at this very moment of history, before our eyes. Juxtaposing the tactility of material and the blue of clothing that has associations with both sky and sea, spaces practically reserved for the universal human fantasy of endlessness and freedom, the artist with minimalistic means forms an archetypal image of the coast or as she calls it herself of a “place of arrival and departure”. Implicitly too she takes issue with the idea of border, which apart from its territorial aspect as a much wider context, the antagonism between beginning and ending, there in the relation among the works that inherit levels of meaning from each other ranging through the space. The work *Inventory* can also be read completely disconnected from the social moment, as part of the solid blue line that goes along the whole upper floor of the Dubrovnik Museum of Modern and Contemporary Art. From a frieze of prints with blue grounds that crosses over the window and door apertures of the first room (*Limb*, 2016), via the already mentioned installation with the blue clothing, the “line” continues on the blue painted wall surfaces of the last room, there to provide a ground to the paintings. The simplification and multiplication of figures, like those presented in the prints in sequences of five different movements (first painted, and then converted into a digital medium), and

also in small-scale images with depictions of swimmers who, as the artist herself says, “are in the medium rather stiff than fluid” are a clear signal that at the focus of interest of the author is not the classical painterly approach, but a kind of defragmentation, decomposition for the point of research, but also for the interlinking and interfusing of the different media. Negation of the borders between the individual prints and the dividing membrane of the space also initiates a collapse of the generally accepted categories of observation, understanding of the human figures shown only as visual aids, signposts for the appropriation of the complex network of free relationships that we are provided by the exhibition. Keeping very far from a literal and picture-postcard interpretation of the Mediterranean setting, Tina Gverović works on the shaping of abstract concepts of movements and migrations, of nullifying the borders between real and imaginative journeys, perhaps most suggestively expressed in one of the short tales in which a person is asked whether he has arrived by train or photograph.<sup>2</sup> Through the visual stimuli, the sounds and the stories, all of them of equivalent weight, in the movement in correlation with the space, the changeable and supple structure of the exhibition is created.

Rozana Vojvoda

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2 Taken from the John Berger and Jean Mohr book, *A Seventh Man*, Verso, 2010 (first ed. 1975).



Iz serije slika *Izaberi svoje vrijeme* / From the series of paintings *Choose Your Time*, 2007  
akrilik na platnu / acrylic on canvas



*Splav / Raft*, 2016  
instalacija koja uključuje drvenu splav i 8 slika na platnu / installation including raft and 8 paintings on canvas

## MORE LJUDI

Razmišljam o obalama Mediterana u aktualnom društvenom kontekstu. Mjestu koje se kao povijesno važna topografska točka u prostoru zapadnog imaginarnog kreće od romantiziranog europskog pejzaža (renesansnog, baroknog, kasnije devetnaestovijekovnog – 'ljekovitog' mjesta za odmor ili avanturu), do mjesta kolektivnih odmora, kasnije u dvadesetom stoljeću. Mediteran je mjesto kroz kojeg se prolazilo, na kojeg se dolazilo, ali i s kojeg se odlazilo (u Južnu i Sjevernu Ameriku, Australiju itd). Danas je Mediteran prostor političke borbe, na kojem se koncept slobode i europskog jedinstva susreće s konceptom 'drugosti' vezanom za valove izbjeglica iz Azije i Afrike. Izbjegličke putanje velikim dijelom koriste Mediteran kao najkraći put do europskog kontinenta i iluzije o 'sigurnom' i 'stabilnom' životu.<sup>1</sup>

Rad *More ljudi* se fokusira na ideju obale kao mjesta dolaska i odlaska. Mjesta na koje moreplovci, istraživači, putnici namjernici, trgovci ili, od nedavno, u najvećoj mjeri turisti putuju, bilo to imaginarno ili pak stvarno putovanje – u oba slučaja nailaze na stvarno i imaginarno. U suvremenoj klimi prisiljenih kretanja, nužnosti traganja za azilom ili čisto za izdržavanjem golog života, bijega od nasilja i potlačenosti

- mjesto s kojeg se otiskuješ svakako može biti idealizirano. Ali idealizirano je i ono mjesto o kojem se mašta, mjesto iz snova dalekih krajeva na koja se putuje, predodređenim zamišljanjima i osmišljanjima boljeg sutra. Mjesto je to gdje je imovina izbačena na obalu, gdje živi i neživi kargo pokušava susresti kopno. Ovdje mislim na različite vrste kretanja – vode, migracija, materijala.

Valovi se gibaju u serijama koje se zovu 'valni vlakovi' – svaki je aktiviran kretanjem mora prema naprijed uslijed oscilacije vodenih čestica koje nastaju pri trenju povlačenja vjetra po vodenoj površini. Valno gibanje se odvija istovremeno u različitim smjerovima, horizontalno, naprijed - nazad po površini, i vertikalno u dubinu. Jednom pokrenuti nezaustavljivi su u oscilirajućoj kretnji kao materijalizirani eho kroz prostor i vrijeme. Dok razmišljam o valovima, o tome što ih pokreće, u kakvim su međusobnim odnosima, o sili koja s njima dolazi, neizbježno razmišljam i o nezaustavljivim učincima koje imaju na život i materiju. Razmišljam i o utjecaju čiste snage, i domino učinka te sile koja dostiže nezamislivi stupanj. Ali osim vode, valova i njihova odjeka, razmišljam i o procesima koje prouzrokuje susret s drugim tijelom (ljudsko tijelo može biti 'tijelo', ali i vodenu masu možemo zvati 'tijelo' vode), kao što su prilagođavanje ili mimikrija, pokušaj ponašanja kao netko ili nešto drugo.

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<sup>1</sup> Isječak iz prijedloga za rad pod nazivom *Skica (Croqui) dočeka ostvarenog u okviru EPK projekta u suradnji sa Sinišom Ilićem.*

Razmišljam o susretu s radom i kako ga *produžiti* – i kroz vrijeme i kroz prostor – koristeći procese kao što su prilagođavanje, mimikrija, i odjekivanje kao pokretače i kao povezne niti kroz sve prostorije trećega i četvrtog kata izložbe.

Serijska slika na platnu, izvedenih iz prethodnih instalacija, prikazuje daleka mjesta, mjesta koja se tek treba otkriti. U *More ljudi* uključujem elemente ranijih radova čime želim postići vezu s prošlošću - da bi rad dobio dojam vlastite povijesti. Slike su postavljene uspravno na velikoj splavi, podbočene letvama u centralnoj prostoriji trećeg kata, gdje izložba i počinje. Dvije prostorije sa strane imaju grafoskop projekciju teksta na zidu. Font koji je korišten za prikazivanje teksta je slomljen, isprekidan, valovit i razliven. Tekst je kolekcija priča, stvarnih i fiktivnih, koje se tiču migracije, kretanja ljudi između mjesta, i kretanja mora. Instalacije u prostorijama trećeg kata predstavljaju scene u tranziciji – koje su uhvaćene između želje da istraže mogućnosti medija i forme i složenosti sadržaja. Zvuk vala je umjetni zvuk, snimljen na mjestu gdje val susreće kopno - u ogromnoj komori gdje se testiraju valovi, laboratoriju koji mjeri valni udar i jačinu.

Četvrti kat koristi jedan ton, jednu boju, kao poveznju nit koja teče kroz sve tri prostorije – povezuje ih i ujedinjuje. U prvoj prostoriji je kompozicija koja uključuje

tiskane grafike koje prikazuju osobu koja hoda. Grafike su postavljene u neprekidnom nizu koji okružuje prostoriju. Kretanja hoda je postavljena u nizu od 5 koraka koji su prvo bili naslikani, a onda otisnuti i ovdje su postavljeni u loop-u, seriji still-ova (kadrova) u prostoru. U sljedećoj prostoriji su komadi odjeće i tkanine formirani u različitim skulpturalnim formacijama na podu. Sve je obojeno u plavo. Ovu prostoriju vidim kao proširenu sliku, jednu koja se razlila, odnešena je negdje strujama pa je ovdje sakupljena i osniva novi početak. *More ljudi* predlaže nekoliko mogućih smjernica – mogućih struja koje se mogu pratiti. Radovi preuzimaju svojstva jedni od drugih, boja oponaša zvuk i zvuk oponaša ritam animacije ili snimku vala.

Tina Gverović



*Splav / Raft*, 2016  
instalacija koja uključuje drvenu splav i 8 slika na platnu / installation including raft and 8 paintings on canvas

## SEA OF PEOPLE

I am thinking about the coast of the Mediterranean sea in the current context, as a place which is a significant topographic area in the imaginary of the West from the romantic European landscape (Renaissance, Baroque, and in the late 19th century as restorative health destinations or for adventure) to a holiday destination in the late 20<sup>th</sup> century. The Mediterranean is a place through which people passed, to which they *came to* and *came from* (migrations to South and North America, Australia etc.). Today The Mediterranean is a site of political conflict, where the concept of freedom and European unity meets the concept of otherness - of the waves of migrants from Asia and Africa. Migration routes partly use The Mediterranean as the most convenient route to take them to the European continent and to the illusion of safety and stability.<sup>1</sup> The work *Sea of People* focuses on the idea of the coast as a place of arrival and departure. A place where explorers, seamen, travelers and recently tourists travel to, both in terms of travels in the imagination and physical travel, in each case meeting with fantasy and actuality. In the contemporary climate of enforced travel, the seeking of political asylum and simply livelihood, and escape from violence and oppression, the place from which you set off might well be idealized, as might be the place

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<sup>1</sup> Excerpt from the proposal entitled *Welcome (Cro-qui) Sketch* realized within the frame of EPK project in collaboration with Siniša Ilić.

in your dreams of the far-away places that you're travelling to, determined of course by imaginings of a better tomorrow. The place where belongings are washed ashore, where animate and inanimate cargo attempts to meet with the land. I am thinking about different types of movements here - water, migrations, materials.

Waves travel in groups called wave trains – each triggered by the forward movement of the sea's water due to the oscillation of water particles by the frictional drag of wind over the water's surface. The movement of the wave happens simultaneously in different directions, horizontally, back and forth on the surface and vertically, upwards-downwards. Once triggered waves are set in an unstoppable motion oscillating like a materialized echo over space and time.

In thinking about waves, how they are triggered, how they relate to each other, and about the force that accompanies them, I am encouraged to think of the unstoppable affects they have on both life and matter. It also makes me think about the impact of sheer force, and the knock-on effects of that force which ultimately reach unimaginable scales. But besides water and waves and how they resonate I am also thinking about other similar but different processes, ones which are also triggered through an encounter with another body or thing (a human can be a 'body', but a mass of water can also be referred to



as 'a body' of water), such as assimilation or mimicry, i.e. trying to behave like someone or something else.

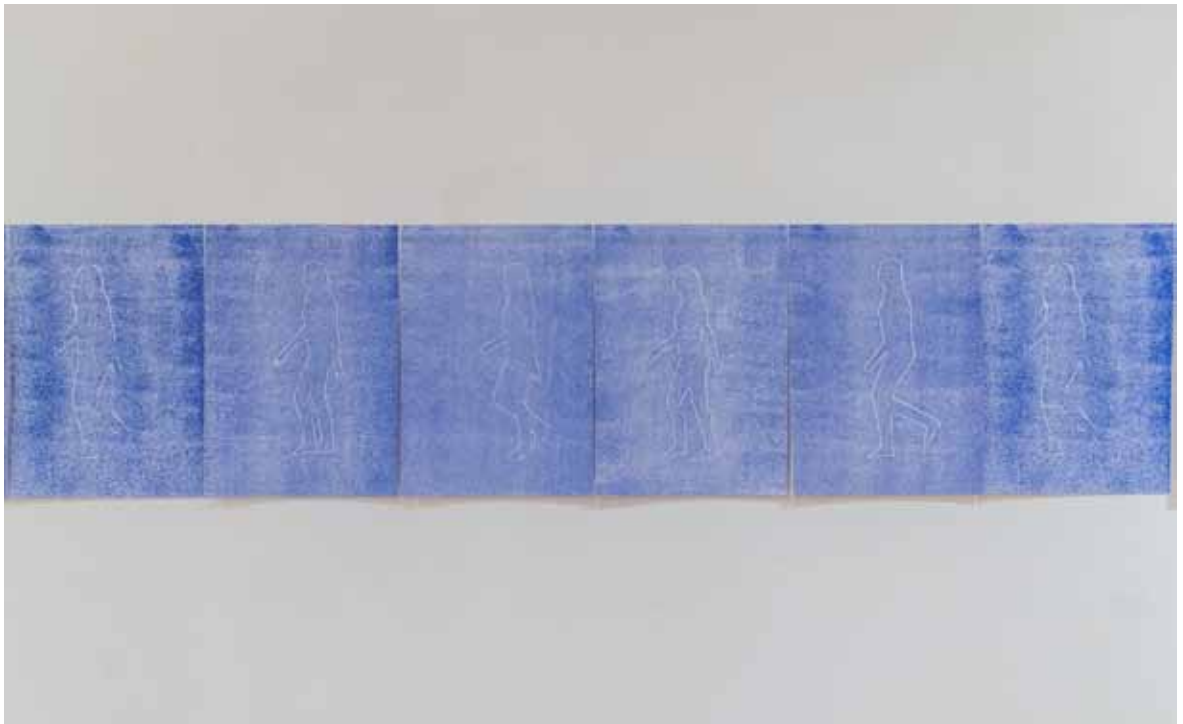
I am thinking about the encounter with the work and how to prolong it – both in time and space - taking processes such as adaptation, mimicry, and resonance as triggers and as connecting threads through all the rooms on the third and fourth floor of the exhibition. The series of paintings shown here are extracted from previous installations depicting far-away places, places yet to be discovered. I 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 on a large-scale raft, positioned upright, propped up with makeshift sticks in the central room of the third floor – which is also the first room of the exhibition. Two adjacent rooms host overhead projectors which project text onto the end walls in each room (north and south). 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. The installations in the rooms on third floor present transitional scenes – scenes which are caught between the desire to explore the possibilities of media and form, and the complexities of content. There is the sound of a wave at the point when it meets the shore, although its an artificial sound – the sound is of a large-

scale wave-testing tank housed in a scientific research laboratory where the impact and strength of the waves are measured.

The fourth floor takes one tone, one colour, as a thread that seeps through all three rooms- it's a connecting element that ties them, unifies them. In the first of the three rooms there is a composition with prints of a figure that is walking. The prints are presented in a continuous line encircling the room. The walking 'sequence' of 5 steps was first painted then printed and here it is presented as a loop, as a series of still frames in space.

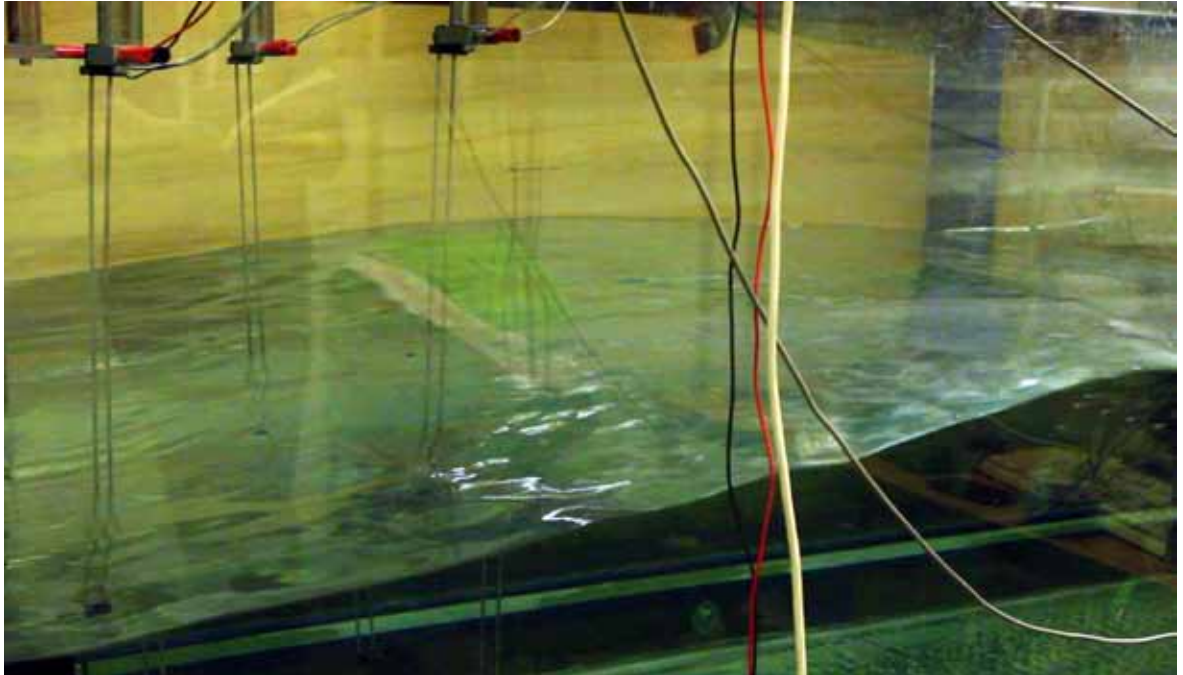
In the next room are items of clothing and fabric gathered in various sculptural formations on the floor. All the items are dyed blue. I see this room as an extended painting, one that leaked, was taken somewhere else by the currents, here collected - constitutes a new beginning. I suppose there is a lot of possible directions in the *Sea of People* – possible currents to follow. Works adopt properties from one another, colours mimic sounds and sounds mimic the rhythm of the animation or the recording of the wave.

Tina Gverović

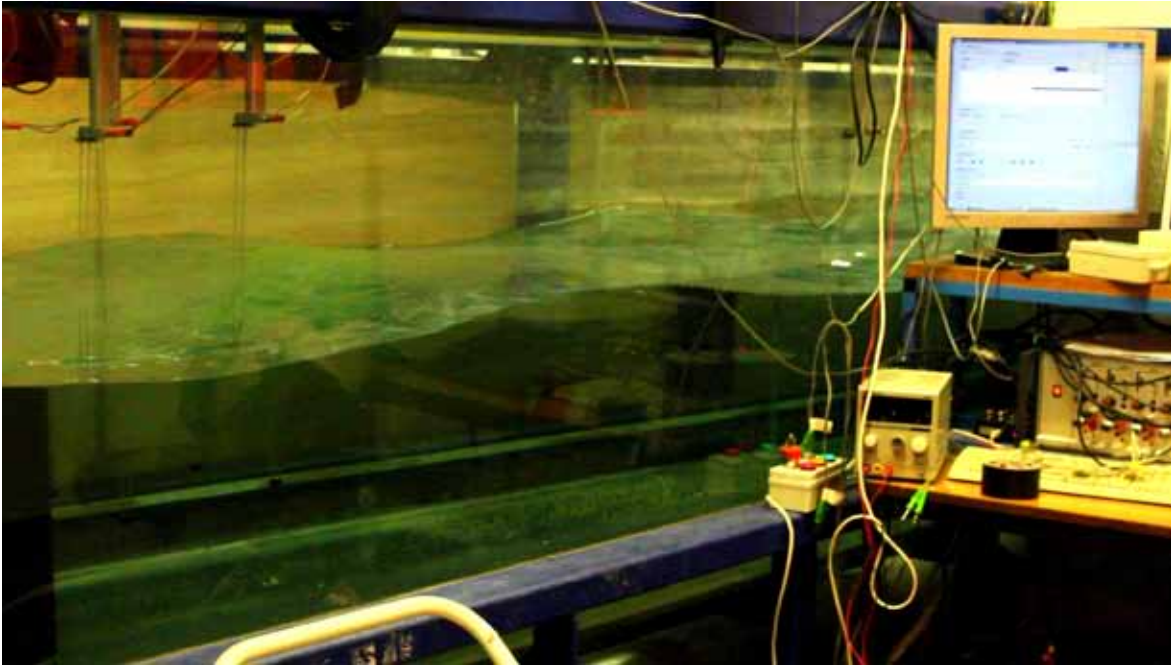


*Limb / Limbo*, 2016  
instalacija od 150 rizograf otisaka / installation with 150 risograph prints





*Testirajući valove I-II / Testing the Waves I-II, 2016*  
video, HD loop





*Inventar / Inventory, 2016*

instalacija s indigo bojanom odjećom i platnom / installation with indigo dyed clothing and fabric





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È importante che il nostro Paese sia in grado di attrarre e trattenere i talenti e di promuovere la ricerca e l'innovazione. È importante che il nostro Paese sia in grado di attrarre e trattenere i talenti e di promuovere la ricerca e l'innovazione.



### *Djevojka je ocean*

Negdje, tamo na morskoj pučini, točka na moru daleko od obala olujom uništene zemlje, ribarski je brod. I na njemu je čovjek koji još uvijek ne zna da je postao otac. Njegova obitelj je čula da su njegov brod i svi na njemu na sigurnom, stotinama kilometara udaljeni. Ali to je sve što znaju, nisu uspjeli poslati poruku da su i oni na sigurnom i da mu se žena porodila na podu učionice, dok je ciklon bjesnio posvuda uokolo. I na kraju, on ni ne zna da mu je prvorođeno dijete već dobilo ime. Zove se Ocean, naravno. Njena majka kaže da je dvanaestosatni porod, uz podršku samo drugih majki, bio lagan. Pitala sam je što želi za svoje dijete u budućnosti. Razmišljala je dugo, toliko dugo da sam mislila da je zaboravila da sam uopće tu. I napokon je rekla da joj želi 'da radi uz more, jer nam je more pomoglo u oluji'.

### *Molim vas da zadnji ugasi svjetlo*

Živim s nekim čija zemlja više ne postoji. Kultura u kojoj je moja žena odrasla kao dijete, festivali, obrazovanje, proizvodi, kao i sama zemlja, postoje jedino u knjigama, filmovima i sjećanjima. Ali zemlja, zemlja je još uvijek tu. Ljudi još uvijek pričaju svoje priče, pjevaju svoje pjesme, uzgajaju svoju ljetinu, podižu svoje obitelji. U mojoj migrantskoj naciji, cijela sela iz devetnaestog stoljeća, pogođena oskudicom, leže u raspadanju.

Nekada uspješni otoci izgubili su stoljetne zajednice dolaskom moderniteta.

Jedino ptice i foke još ostaju. Zemlje nestaju, mijenjaju imena, granice su precrtane. A druge zemlje odumiru. More ih oduzima, visoke plime uništavaju tlo čineći ga nepogodnim za uzgoj biljaka i životinja. Obale, gdje ribari moraju živjeti, mrve se u more. Kuće se odranjaju s klisura kao topeći ledenjaci koji hrane te mijene. Oluje bubre rijeke, ispirući tlo, stvarajući potopljene površine, ili čisto pokrivajući dragocjenu zemlju na kojoj su nekad bile kuće. Oni koji mogu, podižu svoje nabrane željezne oplata i sele se na sljedeći opustošeni rub zemlje gdje mogu početi iznova, bez posla, bez zdravstva, bez škola, bez ijedne misli osim one za bolje sutra njihove djece. Ali, može li se ovo ikad dogoditi cijeloj zemlji? Može li se cijeli narod spakirati i otići? Ako može, treba odgovoriti na milijun pitanja, mikro i makro, osim onih hirovitih 'Može li, molim vas, zadnji ugasi svjetlo? Može li građanin postojati ako njegova zemlja više ne postoji na karti? Što čini zemlju; zemlja, ljudi ili kultura?

*Bez odgađanja / Without Delay, 2016*

instalacija koja uključuje epidijaskop projekciju teksta *More ljudi: nađene i prepričane priče* / installation including OH projection of the text *Sea of People: Found and Told Stories*

*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 first-born 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?



Odlazak – Dolazak / Departure-Arival, 2016  
kolaž / collage



*Plivači / Swimmers, 2016*  
instalacija koja uključuje 6 slika i obojani zid, detalj /  
installation including 6 paintings and coloured wall, detail

### *Posjet*

Prijatelj me posjetio u snu. Izdaleka. I ja sam ga pitao u snu: 'Jesi li došao fotografijom ili vlakom?'

### *Na pola*

Bili su odvedeni u planine tamo preko granice, ostavljeni, potpuno dezorijentirani, neki su našli put nazad. Smislili su sistem kako se zaštititi. Prije nego što bi krenuli, napravili bi svoju fotografiju. Prepolovili bi fotografiju na pola i dali polovinu svojem vodiču, a drugu bi zadržali za sebe.

### *Slike*

Smjelost odlaska, istrajnost puta, šok dolaska, smrti iz daleka, crne strane noći, ponosna ustrajnost opstanka. Slike su nekad u boji, nekad čisto verbalne; trenutno prepoznatljivi trenutci odnose se na različita iskustva.

### *Ekonomija Champs-Élysées*

Usred šatora i pokretnih skloništa koji udomljuju 160 000 ljudi, niknula je mala užurbana komercijalna četvrt s dućanima i ljudima koji nude sve vrste usluga. Vojnik, koji je ovdje pomagao u ranim danima, nadjenuo joj je ime Champs-Élysées, i danas možeš kupiti ovdje sve od već mašine do vjenčаницe.

### *Vatra i more*

Bila sam na palubi nosača aviona koji nas je skupio ranije taj dan. Sjećam se da sam gledala goruće ostatke raštrkane po morskoj površini, nagnuta preko ograde u mojoj majici. Jedan od vođa palikuća, bivše vojno lice, svratio je reći mi da se ne brinem, da sam na sigurnom. Nisam ni mislila da sam u opasnosti.

*Bez odgađanja / Without Delay, 2016*

instalacija koja uključuje epidijaskop projekciju teksta *More ljudi: nađene i prepričane priče* / installation including OH projection of the text *Sea of People: Found and Told Stories*

### *Visit*

A friend came to see me in a dream. From far away. And I asked in the dream: 'Did you come by photograph or train?'

### *In half*

They were led into the mountains just across the frontier and left there. Totally disorientated, some found their way back. They devised a system to protect themselves. Before leaving they had their photographs taken. They tore the photograph in half, giving half to their guide and keeping the other half themselves.

### *Images*

The courage of departure, the endurance of the journey, the shock of arrival, the deaths far away, the black foreign nights, the proud obstination of survival. Images are sometimes in colour, and sometimes purely verbal; the instantly recognizable moments refer to different experiences.

### *Champs-Élysées Economy*

Amidst the tents and portable shelters housing 160 000 people, a busy little commercial district has sprung up with shops and people offering all manner of services. The military, who helped out here in the early days, dubbed the main street Champs-Élysées and today you can buy anything here from a washing machine to a bridal dress.

### *Fire and the Sea*

I was on a deck of the air-craft carrier that collected us earlier that day. I recall watching the burning remains scattered on the sea surface, hanging over the fence in my T-shirt. One of the arsonist leaders, a former army man, dropped by to tell me not to worry, I was completely safe. I had never imagined that I was in danger.



*Plivači / Swimmers, 2016*  
instalacija koja uključuje 6 slika i obojani zid, detalj /  
installation including 6 paintings and coloured wall, detail

## BIOGRAFIJA / BIOGRAPHY



Tina Gverović radi u mediju instalacije, crteža, slike, zvuka, teksta i videa. Njen rad često uključuje dezorijentirajuće instalacije i bavi se pitanjima vezanim uz prostor, teritorij i identitet, te načinom na koji su ti koncepti vezani za imaginarno.

Diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1997., završila poslijediplomski studij na Jan van Eyck Akademiji u Maastrichtu u Nizozemskoj 2000., te doktorirala na Middlesex Sveučilištu u Londonu 2013. godine.

Nedavne izložbe uključuju izlaganje u Raum mit Licht galeriji (Beč, 2015), Tate Britain (London, 2015), Tate Modern (London, 2014), MSUB (Beograd, 2014), SE8 galeriji (London, 2013), i Garden of Learning - Busan Biennial (Busan, 2012).

Sudjelovala je na rezidencijalnim programima u Švedskoj (Baltic Art Center, Visby, 2012), Austriji (Kultur Kontakt, Beč, 2011.), Sjedinjenim Američkim Državama (ISCP, New York, 2006.)

[www.tinagverovic.com](http://www.tinagverovic.com)

Tina Gverović works with installation, drawing, painting, sound, text and video. Her work – often in the form of immersive, disorientating installations – engages with space, territory and identity and how these concepts are bound to imagination.

She finished BA in Fine Arts at the Academy of Fine Arts in Zagreb in 1997, MA at Jan van Eyck Academy in Maastricht in the Netherlands in 2000 and holds a doctorate from Middlesex University in London in 2013.

She recently showed work in Raum mit Licht Gallery (Vienna, 2015), Tate Modern (London, 2014), MSUB (Beograd, 2014), SE8 Gallery (London, 2013), and The Garden of Learning – Busan Biennial (Busan, 2012). She took part in residency programmes in Sweden (Baltic Art Centre, Visby, 2012), Austria (Kultur Kontakt, Vienna, 2011), United States of America (ISCP, New York, 2006).



## POPIS IZLOŽAKA / LIST OF EXHIBITS

### 1. *Bez odgađanja / Without Delay*, 2016

instalacija koja uključuje epidijaskop  
projekciju teksta /  
installation including OH projection of the  
text

Font Bill-Simon korišten je ljubaznošću  
Nicole Jacek/njla.us i Sarah Staton. /  
Font Simon-Bill courtesy of Nicole Jacek/  
njla.us and Sarah Staton

### 2. *Na valovima / On the Waves*, 2016

video loop

### 3. *Val / Wave*, 2016

audio loop

Valni spremnik mehanike i inženjerstva, snimka Kate  
Oliver, Sveučilište u Londonu /  
Mechanical Engineering Wave Tank, recording by  
Kate Oliver, University College London

### 4. *Testirajući valove I-II / Testing the Waves I-II*, 2016

video, HD loop

Obalni spremnik, Pomorska arhitektura i inženjerstvo,  
Sveučilište u Londonu /  
Coastal Flume Tank, Naval Architecture and Marine  
Engineering, University College  
London

### 5. *Splav / Raft*, 2016

instalacija koja uključuje drvenu splav i 8  
slika na platnu / installation including raft and  
8 paintings on canvas:

a) serija slika / series of paintings *Na prvi  
pogled I-III /*

*At First Sight I –III*, 2006

akrilik na platnu / acrylic on canvas,  
90 x 124 cm, 90 x 124 cm, 90 x 112 cm  
(Kolekcija Filip Trade / Filip Trade Collection)

b) serija slika / series of paintings *Na drugi  
pogled / Second Sight:*

*North Atlantic*, 2007

akrilik na platnu / acrylic on canvas,  
90 x 110 cm  
*Polaris*, 2007

akrilik na platnu / acrylic on canvas,  
90 x 110 cm  
(Kolekcija Neda Young / Neda Young  
Collection)

c) serija slika / series of paintings *Izaberi  
svoje vrijeme I-III /*

*Choose Your Time I-III*, 2007

akrilik na platnu / acrylic on canvas,  
80 x 120 cm  
(Kolekcija Neda Young / Neda Young  
Collection)

akrilik na platnu / acrylic on canvas,  
80 x 120 cm  
akrilik na platnu / acrylic on canvas,  
80 x 120 cm

6. *Limb / Limbo*, 2016

instalacija od 150 rizograf otisaka /  
installation with 150 risograph prints,  
40.5 x 30 cm

7. *Inventar / Inventory*, 2016

instalacija s indigo bojanom odjećom i  
platnom /  
Installation with indigo dyed clothing and  
fabric

u suradnji s Ben Cainom / in collaboration with Ben  
Cain

8. *Plivači / Swimmers*, 2016

instalacija koja uključuje 6 slika (akril i ulje na  
platnu, 20 x 25 cm) i obojani zid /  
installation including 6 paintings (acrylic and  
oil on canvas, 20 x 25 cm) and coloured  
wall

9. *Bez odgađanja / Without Delay*, 2016

tekst na zidu / tekst on the wall

10. *Odlazak – Dolazak / Departure-Arrival*,  
2016

kolaž / collage, 30 x 100 cm

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