



Gradski muzej Karlovac

Dražen Trogrlić
Geste i odjeci

Gradski muzej Karlovac

Galerija Vjekoslav Karas

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Geste i odjeci

Generativna bujnost Trogrličeva djela, spontanost i svježina formulacija, bogatstvo vrsta, medija i tehnika – slikarstva, crteža, grafike i skulpture, pokazuje jedinstveni svijet osobnoga glasa. Jezik "intuitivne jasnoće" i neposredna učinka, pulsirajuće životnosti i začudne jednostavnosti – instrument je vidljivosti. Moć jezika utoliko je veća ukoliko je njegovo tijelo jednostavnije, neposrednije i prirodnije.¹

Doživljajna podudarnost unutarnjega i vanjskoga svijeta koju otkrivamo u tragu linije, zvuku i melodiji boje, spontanoj dinamici geste ili začudnom licu znaka pokazuje stabilnost subjektivne konstitucije u bogatom spektru očitovanja.

Izložba obuhvaća slike nastale zadnjih nekoliko godina. Preciznije, izbor iz dvaju ciklusa: *Dijagrami straha* (2001) i *Traseri prostora* (2003).

Ciklus slika *Dijagrami straha* (2001)² elegične su reminiscencije na ratne događaje. Njihovo rođenje javilo se iznenadno kao spontano oslobađanje doživljajne memorije aktom slikanja. Delikatna miješanja i prosijavanja slojeva boje utišanog registra i uznemirene brazde gestualnih tragova – najdirektniji su ispis imaginarne muke, za koju Valéry kaže da ju jedino umjetnost čini nerazlučivom od stvarne. Osjećajna dinamika fluidnih koprenastih namaza i automatskog traga geste sugestivna je proizvodnja jezika nadahnute razmjene energije, adekvatan izraz onoga čemu naša moć ne može dati konačan lik. *Majčina molitva*; *Nestalo je moje selo* (2001) intimne su projekcije složenih prožimanja sjećanja i imaginacije, prostori tišine "spiritualne alkemije".

Redukcija plastičkog jezika i gola snaga autentičnih plastičkih vibracija stvorili su aktivan, induktivan prostor iskustva, utisaka, ideja, "beskrajno sjećanje bez nadnevka". Žitko, želatinozno stanje materije prošarano ostrim urezima i mekim rastvarajućim konturama (*Oči su ti širom otvorene*, 2001) ili elegična impostacija bolne tenzije privlačenja i razdvajanja, udaljenosti i blizine (*Oblačnim nebom smrt njiše našu dugu*, 2001) samo su neke od Trogrličevih invencija u kojima jezikom suptilnih nijansi konfigurira doživljaje stradanja.

Jedinstvenost ciklusa *Dijagrami straha* leži u opipljivoj tišini i plastičkoj sublimaciji koja vezuje prekinute niti na drugoj, doživljajnoj razini ostvarujući, da parafraziram Michauxa, continuum kao žuborenje koje ne prestaje, slično životu koji nas pokreće. Slijedeći ciklus slika *Traseri prostora* (2003) nastao je nakon intenzivnog rada na skulpturi kao proces istraživanja plošno/prostornih stimulansa u mediju slikarstva. Ponajprije odnosom nemirnih, gipkih poteza meteorske putanje slikar animira površinu silnicama divergentnih smjerova sugerirajući neobuzdanu slobodu prostornog rasprostiranja (*Tumaranje kroz prostor*, 2003). Potom, silnice poteza sve jasnije poprimaju linijsku napetost razdjelnih mjesta stvarajući dojmljivu mrežu participativnih gesta. Štapičaste tvorbe i četvrtaste forme funkcionalni su rezonatori prostornih i regulativnih određenja.

Rahle, nosive zone podloge, naznačene trase, zaglavne forme i ritmički akcenti osmotki se prožimaju oscilirajući između fragilnosti i trajnosti, fragmenta i cjeline, nastajanja i nestajanja, gravitacije i levitacije. Intimna narav djela govori o aktivizmu plana

i konstanti pokušaja. Jednom riječju prozračna materija slike tjelesnoću tragova propituje tenzije reda i kaosa, okvir postojanja. Tako u slici *Čovjek dio prostora* (2003) kontrapunktom minijature crnih blokova (što znakovito asociraju prostorne platforme njegova kiparstva) i živoga elana napete linije Trogrlić formulira fleksibilnu okosnicu prolaznih i trajnih sadržaja, konstruktivnih sedimenata i životnoga elana. Maestralna jednostavnost slike *Čudan prostor za zbogom* (2003) suptilnim odnosom uspravne i transverzalne forme/putanje stvara sugestivni napon dramatične nosivosti. Dinamika odnosa plastičkih činjenica bez obzira na to radilo se o poticajnim usmjerenjima ili katičnim stanjima (*Očekivanje organizacije*, 2003), Trogrličeve invencije pretvara u lucidne plastičke sugestije čovjekovih zebnji i nadanja formulirane jezikom izravna očitovanja i naglašene motivacije koje jasno pokazuju smjer.

Mladenka Šolman

1. Dorothea Franck u tekstu - *Što je to prirodno u prirodnom jeziku?* piše: "Moja omiljena predodžba o jeziku jest usporedba s rijekom. Rijeka je to koja počinje s istom, svježom, prozirnom vodom, ili jezik u kojemu svaka riječ zvuči razumljivo, a ipak kao da je prvi put izgovorena. No ubrzo i neizbježno, rijeka koja naoko teče posve spontano, počinje probijati svoje kruto korito - baš kao i jezik, koji postaje sve konvencionalniji i sputaniji, te za sobom nosi sva onečišćenja uzrokovana nepromišljenim korištenjem i postaje sve sporiji i neprozirniji. (...). Ali postoji i uzvodni tok: *to je pjesnikov put*. Čisti i prozirni izvori ne moraju nužno presušiti, a svježi jezik uvijek je dostupan - samo ako ga znamo pronaći, ponovnim promišljanjem, nadopunjavanjem i remotivacijom. Dakako, to kretanje od i prema ishodištu ne odnosi se na povijesnu dimenziju, već na simultano prisutne slojeve jezičnih kvaliteta".
TVRĐA, ČASOPIS ZA KNJIŽEVNOST::UMJETNOST::ZNANOST, PUČKO OTVORENO UČILIŠTE IVANIĆ-GRAD, broj 1-2/2001, str. 312/313 (S engleskog preveo: Višeslav Kirinić)

2. Tekst o ciklusu *Dijagrami straha* iz monografije: Mladenka Šolman, Dražen Trogrlić, BMG i Nacionalna i sveučilišna knjižnica, Zagreb 2003, str. 32 i 34.

Gestures and Reverberations

The generative exuberance of Trogrlić's work, the spontaneity and freshness of the formulations, the richness of kinds, media and techniques - painting, drawing, printmaking and sculpture - indicate a unique world with a very personal and individual voice. A language of intuitive clarity and immediate effect, with pulsating vitality and miraculous simplicity, is an instrument of visibility. The power of a language is the greater the simpler, the more immediate and more natural its body is¹.

The experiential congruence that we can find between internal and external world in the trace of line, sound and the melody of colour, in the spontaneous dynamics of gesture or in the remarkable physiognomy of the sign shows the stability of a subjective constitution in a rich spectrum of response.

This exhibition covers pictures painted in the last few years. To be more exact, it comprises a selection from two cycles: *Diagrams of Fear* (2001) and *Route Markers of Space* (2003).

The Diagrams of Fear cycle (2001)² comprises elegiac reminiscences of the events of the war. Their birthing came unexpectedly, as spontaneous discharge of experiential memory in the act of painting. Delicate mixings and siftings of the layers of paint with a muted register and agitated furrows of traces of gesture are the most direct printout of the pains of the imagination, which Valéry claims only art can make indistinguishable from the real. The emotional dynamics of fluid, membranous applications and the automatic trace of gesture is a suggestive production of a language inspired by energy exchange, an expression that is adequate to what we are incapable of giving an ultimate figure. *Mother's Prayer, My Village Has Disappeared* (2001) are intimate projections of the complex ways in which memory and imagination are suffused, the spaces of silence of a "spiritual alchemy".

The reduction of the plastic language and the sheer power of authentic plastic vibrations have created an active, inductive space of experience, impressions, ideas, "an infinite memory without a date". The fluid, gelatinous condition of the material is scrawled across with sharp incisions and soft dissolving contours (*Your Eyes Are Wide Open*, 2001) or the elegiac positioning of a painful tension between attraction and repulsion, distance and propinquity (*In a Cloudy Sky Death Rocks Our Rainbow*, 2001) are just a few of Trogrlić's inventions in which in a language of subtle nuances he configures the experience of bereavement.

The uniqueness of the cycle *Diagrams of Fear* inheres in the palpable silence and plastic sublimation that links the snapped threads at another experiential level creating, to rephrase Michaux, a continuum as a murmuring that does not cease, like the life that sets us in motion.

The next cycle of paintings, *Route Markers of Space* (2003) was created after a vigorous and sustained period of work on sculpture as process of research into flat and spatial stimulants in the medium of painting. Above all by the relation of restless and supple strokes of meteoric trajectory the painter animates the surface with lines of force of divergent directions suggesting an irrepressible freedom of spatial extension (*Roving Through Space*, 2003). Then the lines of force of the strokes increasingly clearly take on the lineate tension of watershed sites creating an impressive network of participatory gestures. The rodlike arrays and squarish forms are functional resonators of the spatial and regulatory definitions.

The loose and friable bearing areas of the ground, the traces that are adumbrated, the pivotal forms and rhythmic accents are interfused by a kind of osmosis, oscillating between fragility and durability, fragment and whole, coming into being and vanish-

ing, gravitating and levitation. In a word, the aerial material of the painting tests through the corporeality of the traces the tension of order and chaos, the framework of existence. Thus in the painting *Man a Part of Space* (2003), with the counterpoint of miniature blocks of black (which have a significant association with the spatial plat-forms of his sculpture) and the vital élan of the taut line, Trogrlić formulates a flexible backbone of transient and lasting contents, constructive sediments and vital élan. The masterly simplicity of the painting *Strange Space for Adieu* (2003), with its subtle relationship of the upright and the horizontal form or trajectory creates an allusive drama-laden charge. The dynamics of the relationships among the plastic facts, irrespective of whether it is to do with galvanizing directives or states of chaos (*Expectation of Organisation*, 2003), turn Trogrlić's inventions into lucid plastic adumbrations of hu-manity's hopes and anxieties, formulated in a language of direct response and explicit motivation that clearly indicate the drift.

Mladenka Šolman

1. In the text *What is Natural in Natural Language?* Dorothea Franck writes: "My favourite way of seeing language is in a comparison with a river. A river starts with pure, fresh, transparent water, or language in which every word is as if intelligible and yet seems to be uttered for the very first time. But soon, and inevitably, the river that seems to flow completely spontaneously starts to produce for itself a settled and rigid bed - just like language, which becomes ever more conventional and inhibited, and carries with it all the load of impurities brought about by thoughtless use and becomes increasingly slower and more turbid.... But there is also the side channel, and *that is the way of the poet*. Pure and transparent springs do not necessarily have to dry up, and a fresh language is always available - if only we know how to find it, through renewed rumination, supplementation and remotivation. Of course this movement from and to the source has nothing to do with the historical dimension, rather with layers of lin-guistic quality that are simultaneously present." (*Tvrđja: Journal for literature, art and science*, Open University, Ivanić Grad, no. 1-2/2001 pp. 312/313 [back translated from the Croatian tr. of V. Kirinić]).

2. The text on the cycle *Diagrams of Fear* is taken from the monograph *Dražen Trogrlić* by Mladenka Šolman, BMG and the NUL, Zagreb, 2003, pp. 32 and 34.

Dijagrami straha 2001.

Diagrams of Fear



2.
Ubijeni pod zemljom, 2001.
Killed and Beneath the Ground, 2001



4.
Vjetar iznad našeg groba, 2001.
Wind above Our Grave, 2001



3.
Vidiš grob u kome ubijena si, 2001.
You See the Grave in Which You Are Killed, 2001



5.
Nestalo je moje selo, 2001.
My Village Has Vanished, 2001



6.
Uvučeni u strah i ludost, 2001.
Drawn Into Fear and Madness, 2001



7.
Majčina molitva, 2001.
Mother's Prayer, 2001



9.
Oči su ti širom otvorene, 2001.
Your Eyes Are Wide Open, 2001



10.
Oblačnim nebom smrt njiše našu dugu, 2001.
Death Rocks Our Rainbow with a Cloudy Sky, 2001



8.
Sad topovska mećava vije, 2001.
Now the Cannon Blizzard Drives, 2001



1.
Crveni plač, 2001.
Red Sobs, 2001

Traseri prostora 2003.

Route Markers of Space



11.
Tumaranje kroz prostor, 2003.
Roving Through Space, 2003.



21.

Dva prostora i još neko čudo, 2003.

Two Spaces and Another Miracle, 2003.



19.
Jutro velikog smijeha, 2003.
Morning of the Big Smile, 2003.



20.

Vlati trave i polarni vjetar, 2003.

Blades of Grass and Polar Wind, 2003.



23.
Tišina Ijeta, 2003.
Silence of Summer, 2003.



13.
Blagi prostorni glasnik, 2003.
Mild Spatial Herald, 2003.



12.
Strah od prostorne igre, 2003.
Fear of Space Game, 2003.



25.
Očekivanje organizacije, 2003.
Expectation of Organisation, 2003.



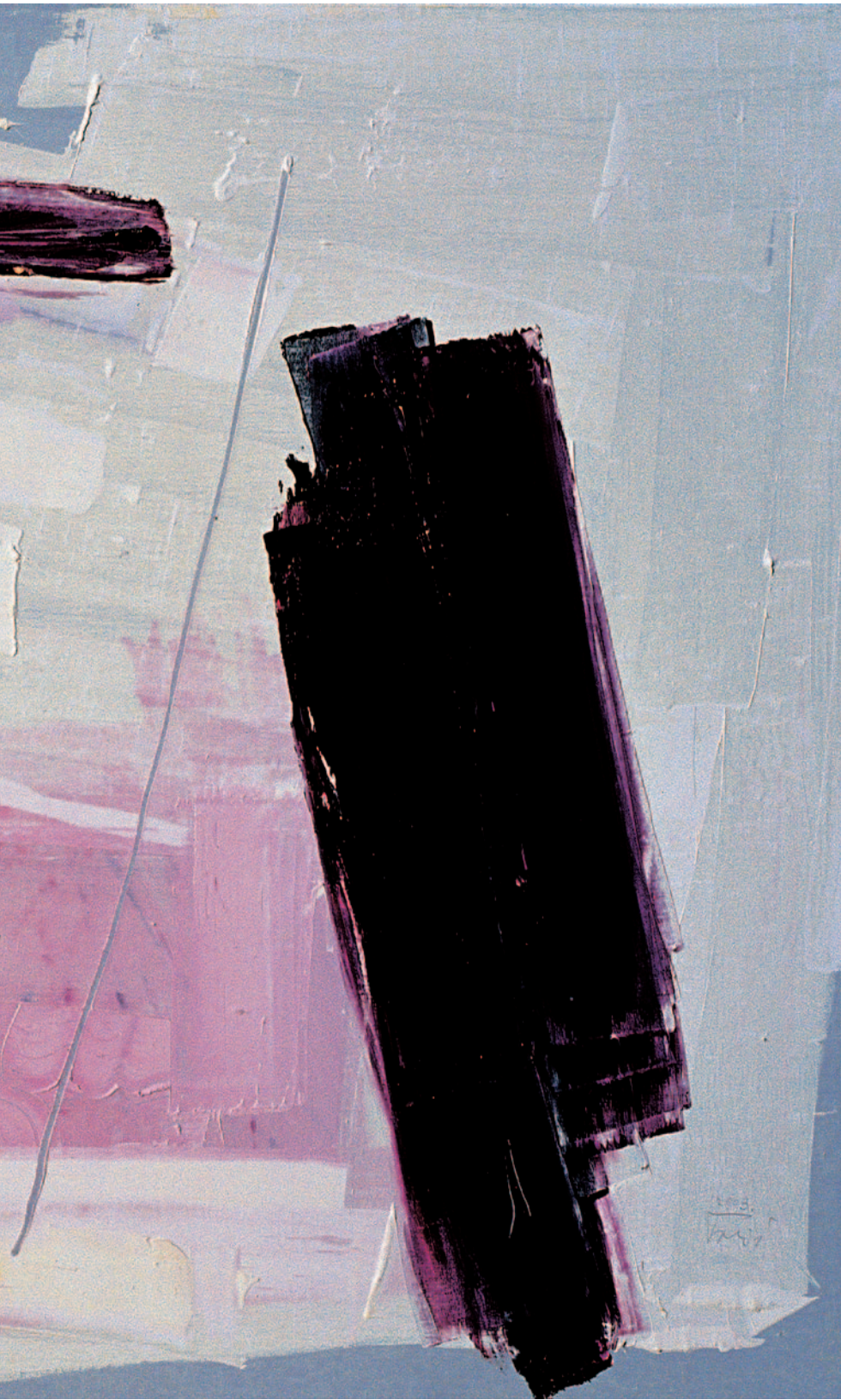
24.
Prostor koji ne poznajem, 2003.
A Space I Do Not Know, 2003.



17.
Čovjek dio prostora, 2003.
Man a Part of the Space, 2003.







22.

Sasvim spokojan prostor, 2003.

A Very Peaceful Space, 2003.



18.
Čudan prostor za zbogom, 2003.
Strange Space for Adieu, 2003.





15.
Razdvajanje, 2003.
Separation, 2003.

Biografija

Dražen Trogrlić rođen je 19. srpnja 1958. godine u Varaždinu gdje polazi osnovnu i srednju školu. 1978. godine upisuje studij slikarstva na Akademiji za likovnu umjetnost u Zagrebu. Diplomirao je 1983. godine u klasi prof. Raula Goldonija. Od 1983. do 1985. polaznik je Majstorske radionice prof. Ljube Ivančića i prof. Nikole Reisera u Zagrebu.

1993/94. bavi se unutarnjim uređenjem u ratu razorene crkve sv. Vendelina u Jarmini kraj Vinkovaca. 1995/98. projektira prostorno uređenje postava i izradu izložbenog inventara/vitrina za entomološku zbirku Gradskoga muzeja u Varaždinu. 1998. godine radi vitraž s temom Sv. Franjo: *Pjesma stvorova* za crkvu u Rumbocima kraj Prozora, Rama površine 80m², a 2000. godine impresivno raspelo u čeliku za Samostan sv. Pavla/Franjevačka teologija u Sarajevu. Iste godine Obrazovni program HTV snimio je 40-minutni dokumentarni film o slikarstvu i većim dijelom kiparstvu Dražena Trogrlića pod nazivom *Početak i umjetničko djelo*.

Studijski boravi u Italiji (1988) i Njemačkoj (1995).

Autor je više grafičkih mapa.

Biography

Dražen Trogrlić was born on July 19 1958 in Varaždin, where he went to elementary and high schools. In 1978 he enrolled in the painting course in the Academy of Fine Arts in Zagreb. In 1983 he took his degree, class of Raul Goldoni; and from 1983 to 1985 he attended the Master Workshop of Ljubo Ivančić and Nikola Reiser in Zagreb. In 1993/94 he was engaged on the interior decoration of the war-damaged church of St Vendelin in Jarmina by Vinkovci. In 1995/1998 he designed the interior layout and the production of the exhibition inventory and display cabinets for the entomological collection of the Varaždin City Museum. In 1998 he made a stained glass window with a theme related to St Francis - Canticle of the Creatures - for the church in Rumboci near Prozor, Rama, area 80 square metres, and in 2000 he did an impressive steel crucifix for the Monastery of St Paul / Franciscan Theology in Sarajevo. In that same year, Croatian TV Educational channel did a 40-minute documentary about the painting and much of the sculpture of Dražen Trogrlić entitled The beginning and the work of art.

He has had sabbaticals in Italy (1988) and Germany (1995). He has authored a number of print albums.

Samostalne izložbe

1984.

Zagreb, Galerija Buljat, rujan

Zagreb, Studio Galerije Forum, 11.12. - 31.12.

Varaždin, Narodno kazalište August Cesarec,
rujan/listopad

Skopje, Dom omladine 25. maj, svibanj
Čakovec, Muzej Međimurja/Izložbeni salon Stari grad,
18.12. - 28.12.

1986.

Varaždin, Gradski muzej, lipanj

1987.

Zagreb, Galerija RANS-a Moša Pijade, 15.9. - 6.10.

Zagreb, Nacionalna i sveučilišna biblioteka

1988.

Zagreb, Salon Galerije Karas, 19.1. - 7.2.

Varaždin, Galerija Sebastian, 14.9. - 10.10.

Cres, Mala galerija Arsan, lipanj

St. Wendel, Galerie Pfeiffer

Novi Zagreb, Galerija Spektar, 20.12.1988 - 10.1.1989.

1989.

Dubrovnik, Galerija Sebastian, 5.5. - 30.5.

Zagreb, Galerija Instituta Ruđer Bošković,
11. travnja - 3. svibnja

Zagreb, Galerija A

1990.

Zagreb, Knjižnica Novi Zagreb

1991.

München, Galerie Meneghello

1992.

München, Galerie Meneghello (Trogrić, Gašparić)

1993.

Zagreb, Galerija SC (Dražen Trogrić, Anton Vrlić),
22.1. - 4.2.

Zagreb, Galerija Događanja, 19.4. - 19.5.

Varaždin, Povijesni odjel Gradskog muzeja Varaždin
(slike, crteži, skulpture 1983. - 1993.), 21. rujna - 1. stu-
denoga

1994.

Zagreb, Galerija Gradec (slike, crteži, skulpture 1983. -
1993.)

Zagreb, Galerija CEKAO (Trogrić, Vorih, Vrlić)

1995.

Zagreb, Kabinet grafike HAZU, lipanj - srpanj

1996.

Varaždin, Galerija Dora, rujan - listopad

1997.

Velika Gorica, Galerija Galženica, studeni

1998.

Krapina, Galerija grada Krapine, siječanj

Čakovec, Muzej Međimurja, ožujak

Zadar, Gradska loža, lipanj

Sinj, Muzej Cetinske krajine, kolovoz

Karlovac, Gradski muzej, listopad

Slavonski Brod, Galerija umjetnina, studeni

2000.

Zagreb, Galerija Grubić, 29. lipnja - 15. srpnja

2001.

Klanjec, Salon Galerije Antuna Augustinčića,
24.2. - 24.3.

Zagreb, Galerija Klovićevi dvori/Gradec, 8.5. - 27.5.

2005.

Rijeka, Galerija Kortil, 31.1. - 18.2.

Sudjelovao na mnogim skupnim izložbama u zemlji i
inozemstvu.

Solo Exhibitions

1984.

Zagreb, Buljat Gallery, September

Zagreb, Studio Forum Gallery, November 12 - December 31

Varaždin, National Theatre, September

Skopje, May 25th Youth Centre, May

Čakovec, Međimurje Museum, Stari Grad Exhibition Salon, December 18 - 28

1986.

Varaždin, City Museum, June

1987.

Zagreb, Gallery of the Moša Pijade Open University, September 15 - October 6

Zagreb, National and University Library

1988.

Zagreb, Karas Gallery Salon, January 19 - February 7

Varaždin, Sebastian Gallery, September 14 - October 10

Cres, Arsan Small Gallery, June

St. Wendel, Galerie Pfeiffer

Novi Zagreb, Spektar Gallery, December 20 1988 - January 10 1989

1989.

Dubrovnik, Sebastian Gallery, May 5 - May 30

Zagreb, Ruđer Bošković Institute Gallery, April 11 - May 3

Zagreb, Gallery A

1990.

Zagreb, Novi Zagreb Library

1991.

Munich, Meneghello Gallery

1992.

Munich, Meneghello Gallery (Trogrić, Gašparić)

1993.

Zagreb, Student Centre Gallery (Dražen Trogrić, Anton

Vrlić), January 22 - February 4

Zagreb, Event Gallery, April 19 - May 19

Varaždin, Historical Dept, Varaždin City Museum (paintings, drawings, sculptures 1983-1993), September 21 - November 1

1994.

Zagreb, Gradec Gallery (paintings, drawings, sculptures 1983-1993)

Zagreb, CEKAO Gallery (Trogrić, Vorić, Vrlić)

1995.

Zagreb, Croatian Academy Print Room, June - July

1996.

Varaždin, Dora Gallery, September - October

1997.

Velika Gorica, Galženica Gallery, November

1998.

Krapina, Gallery of City of Krapina, January

Čakovec, Museum of Međimurje, March

Zadar, City Loggia, June

Sinj, Museum of the Cetina March, August

Karlovac, City Museum, October

Slavonski Brod, Art Gallery, November

2000.

Zagreb, Grubić Gallery, June 29 - July 15

2001.

Klanjec, Salon of the Antun Augustinčić Gallery, February 24 - March 24

Zagreb, Klović Palace Gallery/Gradec, May 8 - May 27

2004.

Zagreb, Croatian Academy Glyptothèque (Gallery I and Sculpture Park), July

2005.

Rijeka, Kortil Gallery, January 31 - February 18

He has taken part in many collective exhibitions at home and abroad.

Nagrade i priznanja

1983. Nagrada Sveučilišta u Zagrebu (za akad. 1982./83. godinu)
1986. Nagrada Fonda za unapređenje likovnih umjetnosti "Moša Pijade", Beograd na 14. zagrebačkoj izložbi grafike, Zagreb
1987. Priznanje na XVI. bijenalu mladih jugoslavenskih umjetnika, Rijeka
1990. Nagrada za slikarstvo na 22. zagrebačkom salonu mladih Zagreb
1996. Nagrada na 1. hrvatskom trijenalu crteža (Nagrada Grafičke zbirke Nacionalne i sveučilišne knjižnice, Zagreb)
2001. Druga nagrada na izložbi crteža A4 u Rijeci
2003. Karlovački likovni susreti, Karlovac, I Nagrada za slikarstvo
2004. Hrvatsko društvo likovnih umjetnika, Varaždin, Nagrada *Autor godine* (izložba "Skulptura u kamenu", Gliptoteka HAZU - Galerija I. i Park skulpture, Zagreb)

Awards and Prizes

- 1983 Zagreb University Prize (for the year 1982/1983)
- 1986 Moša Pijade Fund for the Advancement of the Fine Arts Prize, Belgrade, 14th Exhibition of Prints, Zagreb
- 1987 Commendation at the 16th Biennial of Young Yugoslav Artists Rijeka
- 1990 Prize for painting at the 22nd Zagreb Youth Salon, Zagreb
- 1996 Prize at 1st Croatian Triennial of Drawings (Prize of Graphic Collection of National and University Library, Zagreb)
- 2001 Second prize at A4 Drawing Exhibition, Rijeka
- 2003 Karlovac Visual Art Encounters, Karlovac, 1st Prize for Painting
- 2004 Croatian Fine Artists Association, Varaždin, Artist of the Year Prize (for the exhibition *Sculpture in Stone*, Croatian Academy Glyptothèque, Gallery I and Sculpture Park, Zagreb)

Katalog djela

1. Crveni plač, 2001., ulje/platno; 130x180 cm, sign. d.l.: 2001. // Trogrlić
2. Ubijeni pod zemljom, 2001., ulje, platno; 130x180 cm, sign. g.d.: 2001 // Trogrlić
3. Vidiš grob u kome ubijena si, 2001., ulje, platno; 130x160 cm, sign. d. prema s.: 2001 // Trogrlić
4. Vjetar iznad našeg groba, 2001., ulje, platno; 130x180 cm, sign. d.d.: Trogrlić // 2001.
5. Nestalo je moje selo, 2001., ulje, platno; 130x160 cm, sign. g.d.: 2001. // Trogrlić
6. Uvučeni u strah i ludost, 2001., ulje, platno; 130x180 cm, sign. d.d.: Trogrlić // 2001.
7. Majčina molitva, 2001., ulje, platno; 130x160 cm, sign. d.l.: 2001. // Trogrlić
8. Sad topovska mećava vije, 2001., ulje, platno; 130x180 cm, sign. d.s.: 2001. // Trogrlić
9. Oči su ti širom otvorene, 2001., ulje, platno; 130x180 cm, sign. d.l.: Trogrlić // 2001.
10. Oblačnim nebom smrt njiše našu dugu, 2001., ulje, platno; 130x180 cm, sign. g.s.: Trogrlić // 2001.
11. Tumaranje kroz prostor, 2003., ulje, platno; 120x160 cm, sign. d.d.: Trogrlić // 2003.
12. Strah od prostorne igre, 2003., ulje, platno; 120x160 cm, sign. d.d.: Trogrlić // 2003.
13. Blagi prostorni glasnik, 2003., ulje, platno; 120x160 cm, sign. d.l.: Trogrlić // 2003.
14. Ljudsko shvaćanje prostora, 2003., ulje, platno; 120x160 cm, sign. d.l.: Trogrlić // 2003.
15. Razdvajanje, 2003., ulje, platno; 120x160 cm, sign. d.l.: Trogrlić // 2003.
16. Shvatio sam plućima, 2003., ulje, platno; 120x160 cm, sign. g.d.: Trogrlić // 2003.
17. Čovjek dio prostora, 2003., ulje, platno; 120x160 cm, sign. d.l.: Trogrlić // 2003.
18. Čudan prostor za zbogom, 2003., ulje, platno; 120x160 cm, sign. d.l.: Trogrlić // 2003.
19. Jutro velikog smijeha, 2003., ulje, platno; 120x160 cm, sign. d.l.: Trogrlić 2003.
20. Vlati trave i polarni vjetar, 2003., ulje, platno; 120x160 cm, sign. d.l.: Trogrlić 2003.
21. Dva prostora i još neko čudo, 2003., ulje, platno; 120x160 cm, sign. d.l.: Trogrlić // 2003.
22. Sasvim spokojan prostor, 2003., ulje, platno; 120x160 cm, sign. d.d.: Trogrlić // 2003.
23. Tišina ljeta, 2003., ulje, platno; 120x160 cm, sign. d.d.: Trogrlić // 2003.
24. Prostor koji ne poznajem, 2003., ulje, platno; 120x160 cm, sign. d.d.: Trogrlić // 2003.
25. Očekivanje organizacije, 2003., ulje, platno; 120x160 cm, sign. d.l.: Trogrlić // 2003.

Catalogue of Works

1. Red Sobs, 2001., oil/canvas; 130x180 cm, signature b.l.: 2001. // Trogrlić
2. Killed and Beneath the Ground, 2001., oil, canvas; 130x180 cm, signature t.r.: 2001 // Trogrlić
3. You See the Grave in which You are Killed, 2001., oil, canvas; 130x160 cm, signature r. to centre.: 2001 // Trogrlić
4. The Wind Over our Grave, 2001., oil, canvas; 130x180 cm, signature b.r.: Trogrlić // 2001.
5. My Village Has Vanished, 2001., oil, canvas; 130x160 cm, signature t.r.: 2001. // Trogrlić
6. Drawn into Fear and Madness, 2001., oil, canvas; 130x180 cm, signature b.r.: Trogrlić // 2001.
7. Mother's Prayer, 2001., oil, canvas; 130x160 cm, signature b.l.: 2001. // Trogrlić
8. Now the Cannon Blizzard Drives, 2001., oil, canvas; 130x180 cm, signature b.c.: 2001. // Trogrlić
9. Your Eyes are Wide Open, 2001., oil, canvas; 130x180 cm, signature b.l.: Trogrlić // 2001.
10. Death Rocks our Rainbow with a Cloudy Sky 2001., oil, canvas; 130x180 cm, signature t.c.: Trogrlić // 2001.
11. Roving Through Space, 2003., oil, canvas; 120x160 cm, signature b.r.: Trogrlić // 2003.
12. Fear of Space Game, 2003., oil, canvas, 120x160 cm, signature b.r.: Trogrlić // 2003.
13. Mild Spatial Herald, 2003., oil, canvas; 120x160 cm, signature b.l.: Trogrlić // 2003.
14. Human Understanding of Space, 2003., oil, canvas; 120x160 cm, signature b.l.: Trogrlić // 2003.
15. Separation, 2003., oil, canvas; 120x160 cm, signature b.l.: Trogrlić // 2003.
16. I Understood with my Lungs, 2003., oil, canvas; 120x160 cm, signature t.r.: Trogrlić // 2003.
17. Man a Part of the Space, 2003., oil, canvas; 120x160 cm, signature b.l.: Trogrlić // 2003.
18. Strange Space for Adieu, 2003., oil, canvas, 120x160 cm, signature b.l.: Trogrlić // 2003.
19. Morning of the Big Smile, 2003., oil, canvas; 120x160 cm, signature b.l.: Trogrlić 2003.
20. Blades of Grass and Polar Wind, 2003., oil, canvas; 120x160 cm, signature b.l.: Trogrlić 2003.
21. Two Spaces and Another Miracle, 2003., oil, canvas; 120x160 cm, signature b.l.: Trogrlić // 2003.
22. A Very Peaceful Space, 2003., oil, canvas, 120x160 cm, signature b.r.: Trogrlić // 2003.
23. Silence of Summer, 2003., oil, canvas; 120x160 cm, signature b.r.: Trogrlić // 2003.
24. A Space I Do Not Know, 2003., oil, canvas; 120x160 cm, signature b.r.: Trogrlić // 2003.
25. Expectation of Organisation, 2003., oil, canvas; 120x160 cm, signature b.l.: Trogrlić // 2003.