



Hrvatska akademija znanosti i umjetnosti
Gliptoteka

Dražen Trogrlić
skulptura u kamenu

GLIPTOTEKA
Galerija I i Park skulpture
2004.

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Mladenka Šolman

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Mladenka Šolman
Dražen Trogrlić

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Zdravko Turkulin

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Graham McMaster

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Izložba slika, crteža i skulptura Dražena Trogrlića u Galeriji Gradec u Zagrebu 1994.

godine u desetogodišnjem pregledu umjetnikova razvoja (1983–1993) prvi put je pokazala i cjelovitu dionicu njegova kiparstva.

Sadašnja izložba oslanja se na materijal kamena, monumentalne formate reljefa i skulpture jezgrovitih sažimanja i definicija nastale nakon 1993. godine i pokazuje formu kao nadindividualan prostor trajanja. U tom segmentu kipar je razvio djelotvornu energiju oblika čvrste građe, sumarnih obrisa i ključnih akcenata u kojima karakter i status odnosa određuje vrstu i duh djela.

U izložbu su uključena i dva ranija reljefa: Razgovor s precima (1991) superiorne kristalizacije ovoidnih znakova i Mali noćni razgovori (1992/93) lapidarnoga i mekoga rukopisa koji oživljava površinu gipkim ritmom svemirske rezonancije, kao formativno zreli počeci.

Sklonost primarnom i redukciji iskušana i potvrđena u reljefima/crtežima sredinom devedesetih godina, dovela je do optimalne koncentracije umjetnikovu gestu, izoštrila dispoziciju i registar oblikovno-strukturalnih mogućnosti. Zimska noć u planini (1996/97) i Vrijeme punog mjeseca (1997) elementarnom jasnoćom ureza i eruptivnom snagom kratera, kao iskonskim biljezima forme/reljefa, snažno komuniciraju s prirodnim silama i egzistencijalnim stanjima. Majstorska obrada materijala, linearna preciznost ureza i sugestivna gradacija nivoa kakvu pokazuju Oblaci nad gradom i Igra u istočnom dijelu grada (1997/98) dosegli su sublimacijsku vrsnoću idealne projekcije i postali odlikom kiparskoga jezika minimalističkih, racionalizirajućih atributa direktna, neposredna učinka.

U slobodno stojećim formama Trogrlić prelazi isti put: od Vrtlareva duha (1993) u kojemu akcentom loma određuje komemorativan znak čija energija aktivno djeluje u prostoru, do konstruktivnih oblika primarne energije u kojima jasnoća i redukcija upućuju bitnomu i stimuliraju polje dalekosežnih rasprostiranja. Naglašena jednostavnost, oštrina formalnih rezova, kontrast glatkoće i hrapavosti i duhovno/emocionalna gravitacija posjeduju identifikacijski status; markacijske su točke prostora, «opipljiva istina» umjetnikova doživljaja svijeta.

Naglašavajući totemsku auru Velikog mudraca (1993) i megalitsku impresivnost Šumskog staništa (1993), orijentacijsko određenje vertikale Sjeverni dio grada (1997), jednako kao i enigmatičnost oblika s linearno-točkastim obilježjima u radovima Granitni grad i Usamljeni grad (1997) – Trogrlić preciznošću i jasnoćom dispozicije otvara dojmljivu dimenziju daljine i vremenske dubine. Tako u skulpturi Sretan dio grada (2001/02) jednostavnom cilindričnom strukturom labirintičkoga prolaza naglašava misterij prirodnog i urbanog krajolika, a napetošću lučne forme u Hvataču svjetla (2002) postiže savršenstvo fiktivne funkcije. Sveobuhvatnu rezonanciju prolaznosti sugestivno je izrazio monumentalnošću okrnjenoga stupa Kad se čuti u vjetru visina (2002).

Forme kao reprezentativni znakovi civilizacijskoga ili kulturnoga ambijenta plijene suglasjem konfiguracije i odjekom «priče/simbola» usidrene u rasporedu i tijelu djela. U tom smislu primjerne su Trogrličeve platforme/gradovi: Sjećanje na Tikal, Grad blistav sred jutarnjih poljubaca i Svaku ti večer pričam grade (2001/02) izbalansiranih površinsko-prostornih točaka i snažne regulacijske dinamike koja ih čini uvjerljivim propozicijama vezanih sadržaja u kojima svaki segment odgovara nekom drugom, formulirajući oblike dubokih korijena i antipacijskoga duha.

Hipnotička energija spomenutih platformi neprestano oscilira između evociranja prošlosti i projekcije budućnosti, propadanja i obnavljanja. Tako Zabranjeni grad (2002) plijeni

tajanstvenom izolacijom mjesta i funkcionalnom cjelovitošću zatvorenoga sistema. Energija forme, strogi raspored i kompaktnost cjeline čine ga otkrićem nepoznatoga, zvjezdanom osmatračnicom kao i mjestom memorije. U tom segmentu Trogrličeva kiparstva kao da su se stekle sve vrline prethodnih nastojanja. Elementarni, arhaiski kompleks kao i plastički obrasci suvremenosti našli su se ujedinjeni u sinteznoj jednostavnosti prostornih platformi iznenađujućih imaginarnih uvida i kozmičkoga uporišta.

U nadindividualnom ritmu Trogrlič je potvrdio kozmički princip, a u težini i miru materijala oživio najdublja sjećanja. Tektonika mase skuplja, drži na okupu i vlada prostorom snagom «jednostavne, osjetilne, kamene egzistencije» kao tvorevina dugog trajanja, približavajući se u nekim radovima poput onih Ispod tamne noći labirint (2001) i Izgubljeni svijet (2001/02) «inventaru» same prirode, oblikovnoj geografiji iskona.

M. Šolman

The Forms of Remembrance

The Dražen Trogrlič Exhibition of Paintings, Drawings and Sculptures at the Gradec Gallery in Zagreb in 1994, in a ten-year review of the development of the artist (1983-1993) also showed, for the first time, a complete and continuous section of his work in sculpture. The present exhibition is based on the material of stone, monumental format reliefs and sculptures with succinct summations and definitions created after 1993 and shows form as the supra-individual space of existence. In this segment the sculptor has developed an effective energy of solid material forms, summary outlines and key accents in which the character and status of relationships determine the genre and spirit of the work.

Two earlier works are also included in the exhibition: *Converse with Forebears* (1991), a superior crystallisation of ovoid signs and *Little Night Talks* (1992/93), with a lapidary and soft handwriting that brings to life the surface with the limber rhythm of the resonance of outer space, for they are beginnings of a formative maturity.

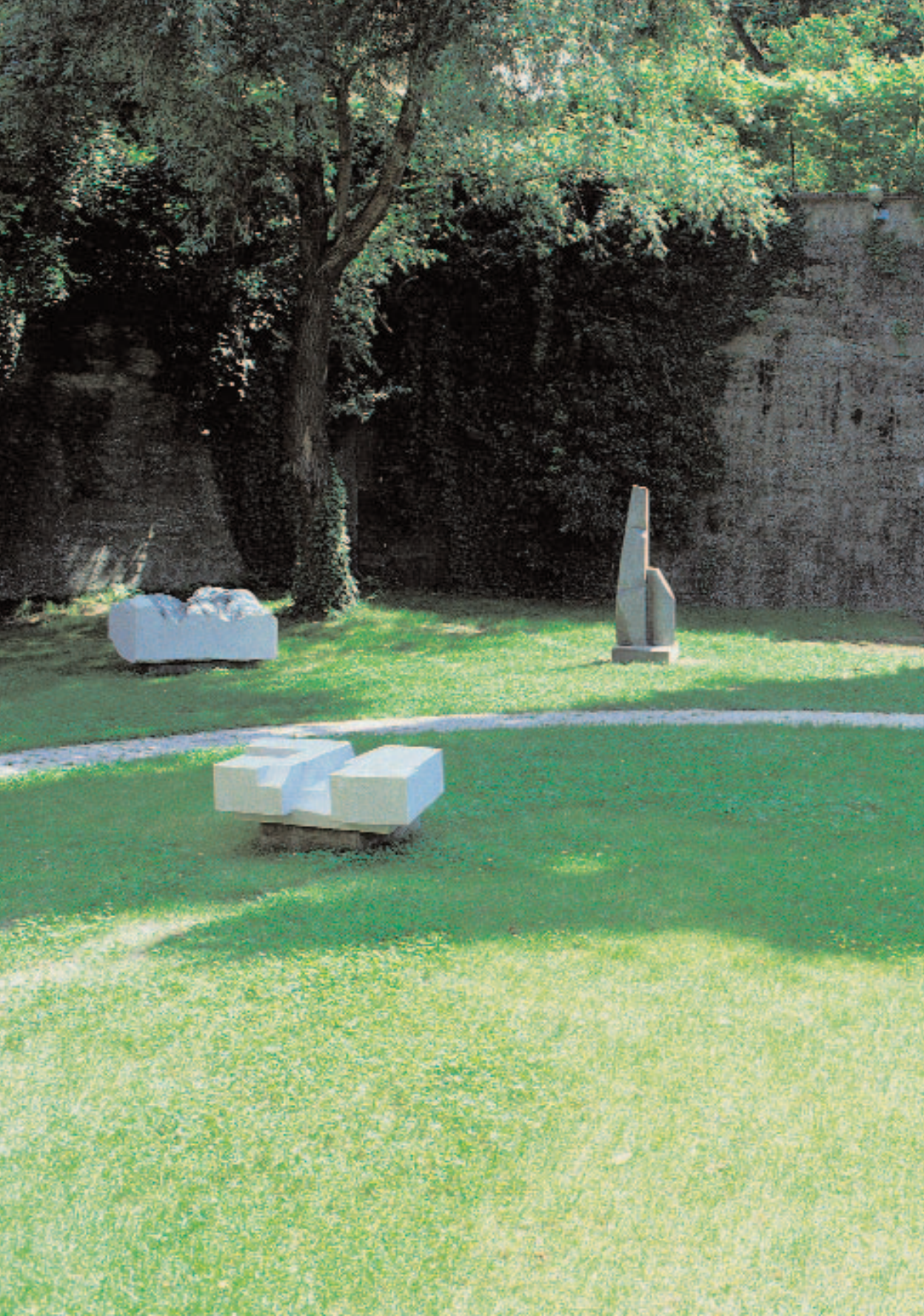
The inclination to the primary and to reduction of the tried and confirmed in reliefs and drawings in the mid nineties led to the optimum concentration of the artist's gesture, sharpened the disposition and the register of formal and structural capacities. *A Winter Night in the Mountain* (1996/97) and *Time of the Full Moon* (1997) with the elementary clarity of incision and the eruptive power of the crater, as primordial records of form/relief communicate powerfully with natural forces and states of existence. The masterful treatment of the material, the linear precision of the incision and the suggestive gradation of levels as shown by *Clouds Over the City* and *Play in the Eastern Part of Town* (1997/98) have reached the subliminal excellence of ideal projection and become a characteristic of a sculptural language of minimalist, rationalising attributes of a direct and immediate effect.

In freestanding forms, Trogrlić traverses the same route: from Gardener's Spirit (1993) in which in the accent of the break he defines a commemorative sign the energy of which works actively in space, to the constructive forms of primary energy in which clarity and reduction indicate the essential and set off a field of far-reaching extension. The marked simplicity, the sharpness of the formal cuts, the contrast of smooth and rough, and the spiritual and emotional gravitation possess an identifying status; they are points that mark the space, the palpable truth of the artist's experience of the world.

Emphasising the totemic aura of the Great Sage (1993) and the megalithic impressiveness of Forest Habitat (1993), the orienting determination of the vertical of Northern Part of the City (1997), as well as the enigmatic nature of the form, with its linear and dotted features in the works Granite City and Lonely City (1997), Trogrlić opens up, in a precision and clarity of disposition, a touching dimension of distance and temporal depth. Thus in the sculpture Happy Part of the City (2002/02), with a simple cylindrical structure of labyrinthine passage he stresses the mystery of the natural and urban landscape, and in the tension of the arched form in Light Catcher (2002), achieves perfectly fictive functions. In the monumentality of the truncated pillar in When the Height is Silent in the Wind (2002) he suggestively expresses the all-embracing resonance of transience.

Forms as representative signs of the ambience of a civilisation or culture take our attention with the concordance of their configuration and the echo of the "story-cum-symbol" anchored in the arrangement and body of the work. Exemplary in this sense are Trogrlić's platform-cities Recollection of Tikal, City Glittering Amidst the Morning Kisses, and I Talk to You Each Evening, City, 2001/02, with balanced points of surface and space and powerful regulatory dynamics making them convincing propositions of linked contents in which every segment corresponds to some other, formulating forms with deep roots and a spirit of anticipation. The hypnotic energy of these platforms constantly oscillates between the evocation of the past and the projection of the future, decline and renewal. Thus Forbidden City (2002) is captivating with the mysterious isolation of the place and the functional integrity of the closed system. The energy of form, the strict disposition and compactness of the whole make it a revelation of the unknown, an astronomical observatory and a place of memory. In this segment of Trogrlić's sculpture it is as if all the virtues of prior endeavours had been achieved. The elementary, archaic complex and the plastic forms of contemporaneity have been combined in a synthetic simplicity of spatial platforms that have amazing imaginary insights as well as a foothold in the cosmos.

In his supra-individual rhythm, Trogrlić has confined the cosmic principle, and in the weight and calm of the material has brought the deepest memories to light. The tectonics of the mass collects, holds together and controls a space with the power "of a simple, sensuous, stone existence" as creation of long existence, approaching in some works, like The Labyrinth Beneath the Dark Night (2001) and Lost World (2001/02) an "inventory" of nature itself, a formal geography of the primordial.

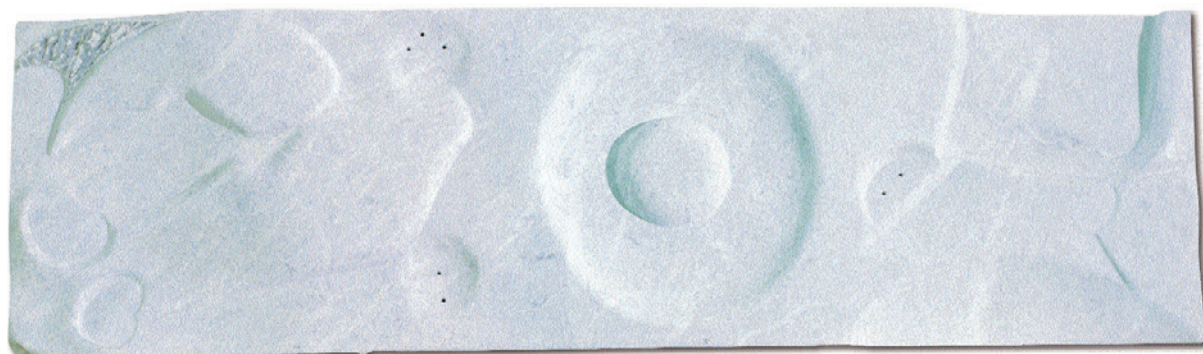




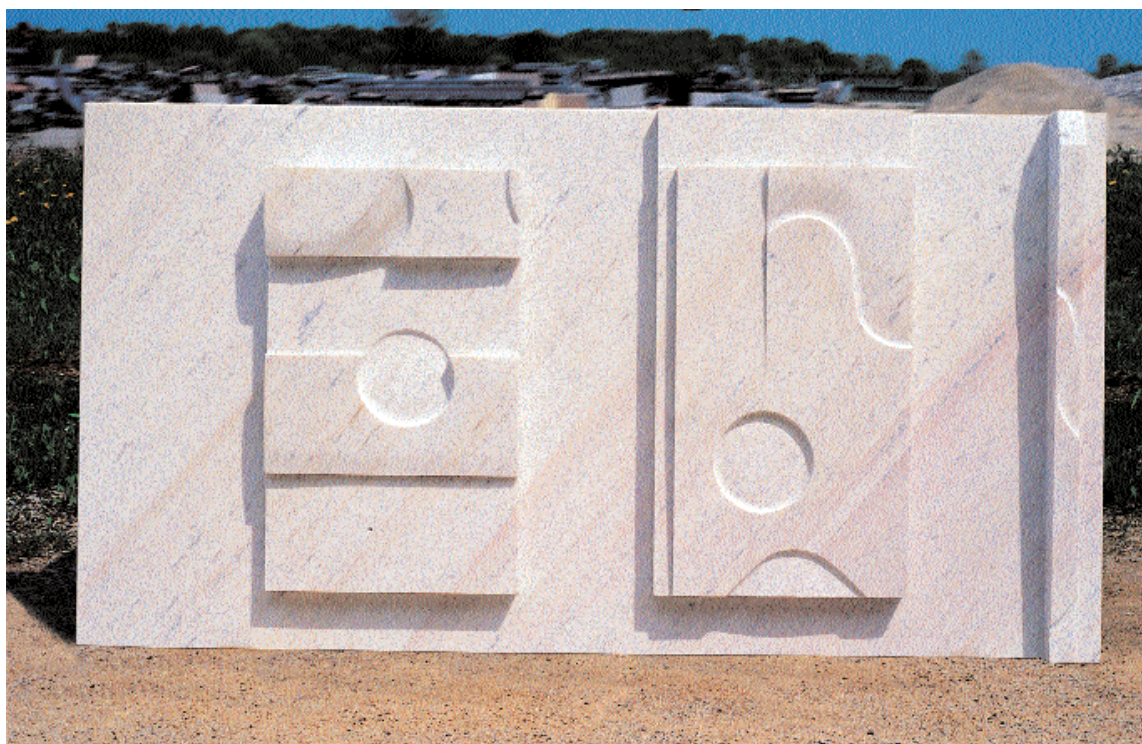
1.
Razgovor s precima, 1991,
Talk with Forebears, 1991

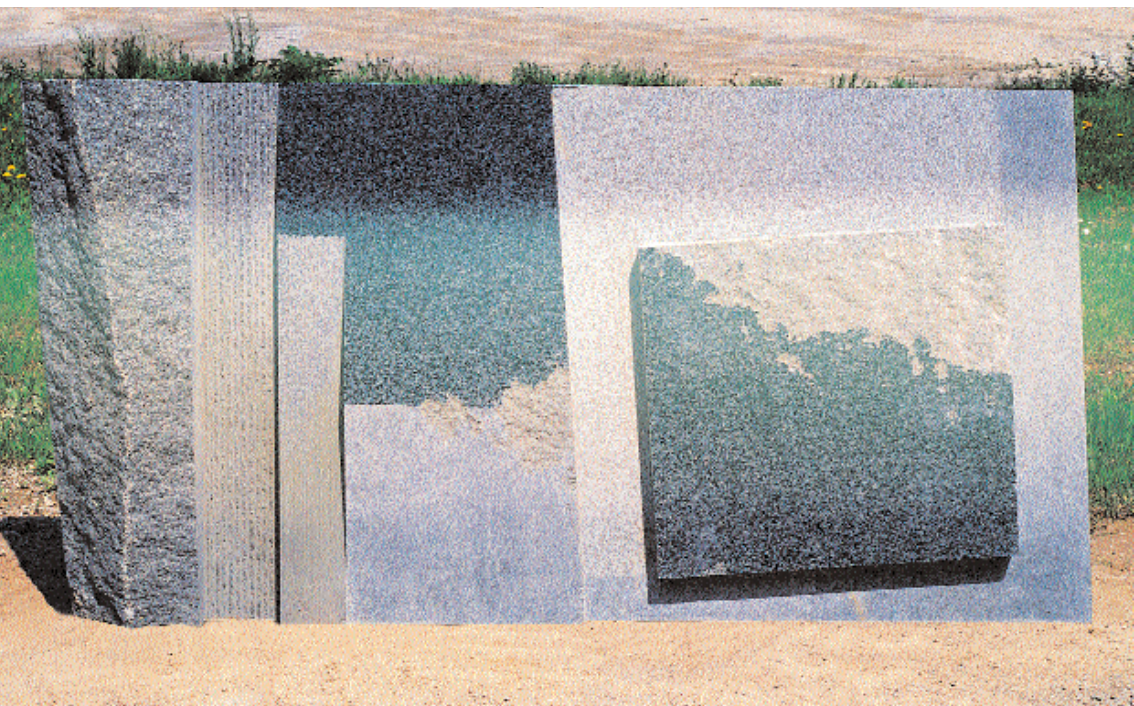


2.
Mali noćni razgovori, 1992/93.
Little Night Talks, 1992/1993



18.
Igra u istočnom dijelu grada, 1997/98.
Play in the East Part of Town, 1997/98





17.
Oblaci nad gradom, 1997/98.
Clouds over the City, 1997/98

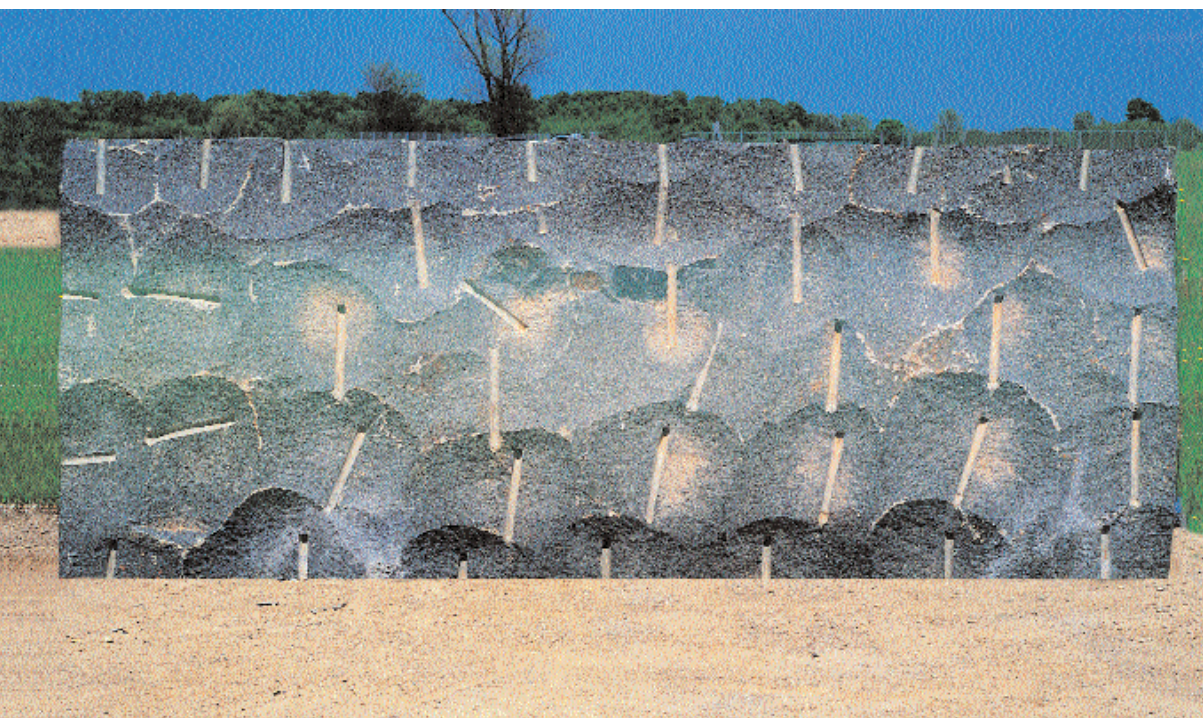


10.
Zimska noć u planini, 1996/97.
Winter Night in the Mountain, 1996/97

14.
Susret s rijekom, 1997.
Meeting with the River, 1997



20.
Nosáč ritma, 1998.
Rhythm Carrier, 1998



15.
Vrijeme punog mjeseca, 1997.
Time of the Full Moon, 1997





3.
Vrtlarov duh, 1993.
Gardener's Spirit, 1993

<



12.
Granitni
grad,
1997.

Granite
City,
1997.



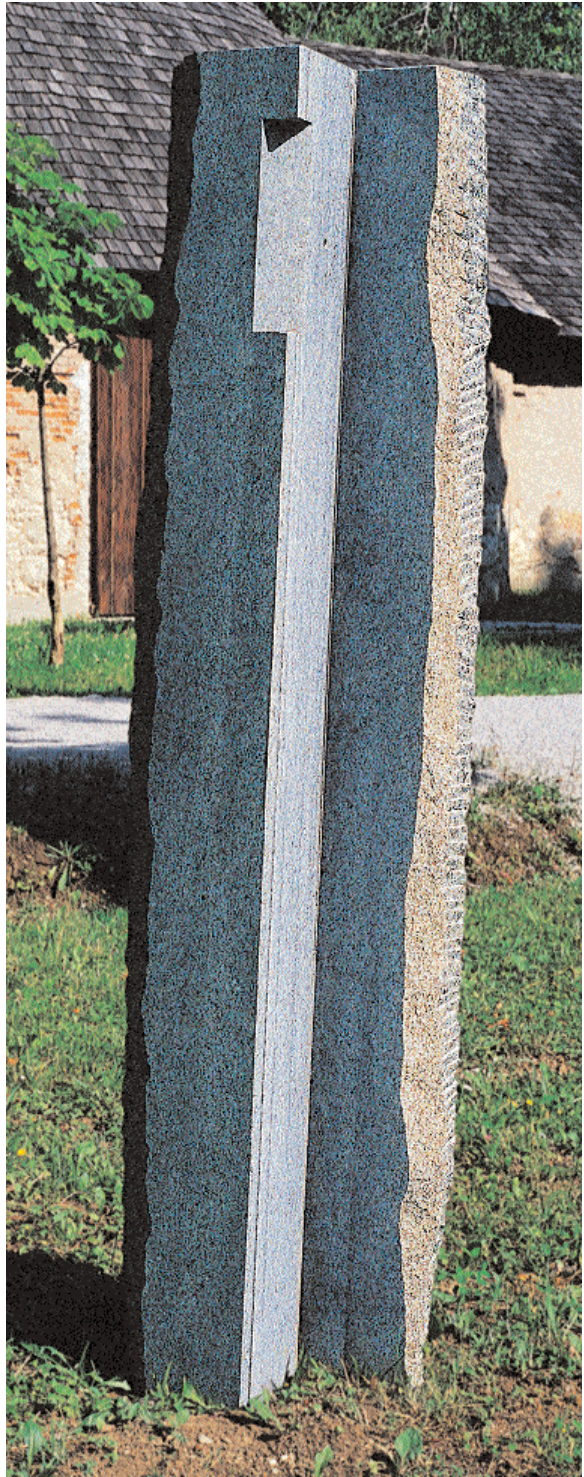
13.
Usamljeni
grad,
1997.
Lonely
City,
1997



4.
Veliki mudrac, 1993.
Great Sage, 1993

5.
Šumsko stanište, 1993.
Forest Habitat, 1993





11.
Sjevni dio grada, 1997.
Northern Part of the City,
1997

19.
Dvoje sigurni, 1996/2002.
Two Secure, 1996/2002



30.
Traser svjetla 2003/04.
Directed light 2003/04.



22.

Sretan dio grada, 2001/02.

Happy Part of the City, 2001/02



28.
Hvatač svjetla, 2002.
Light Catcher, 2002





29.
Kad se čuti
u vjetru visina,
2002
When the Height Is Silent
in the Wind,
2002.



21.
Ispod tamne noći labirint, 2001.
The Labyrinth beneath the Dark Night, 2001

23.
Izgubljeni svijet, 2001/02.
Lost World, 2001/02.



24.

Sjećanje na Tikal, 2001/02.

Recollection of Tikal, 2001/02



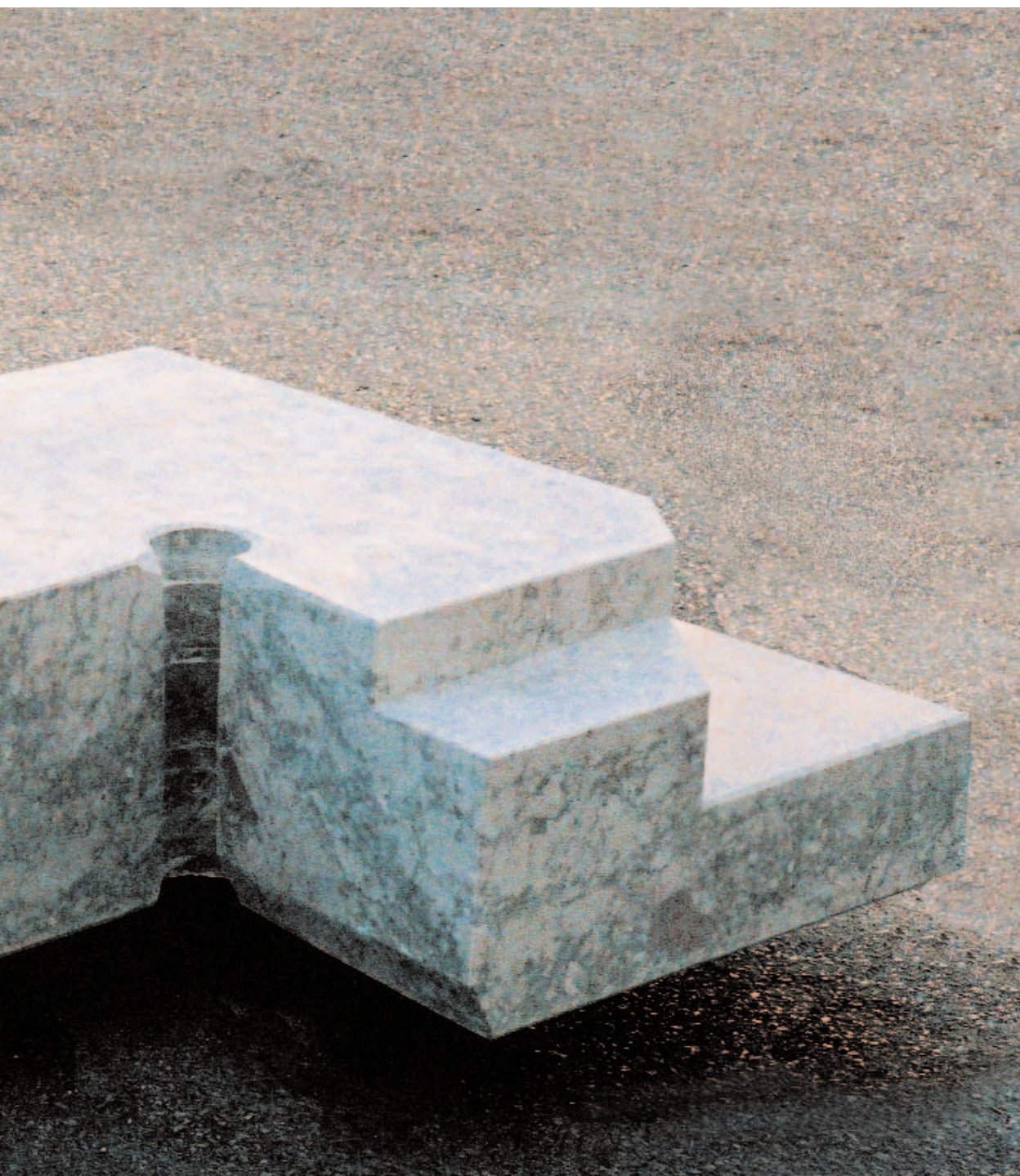




25.
Grad blistav sred jutarnjih poljubaca, 2001/02.
City Glittering Amidst the Morning Kisses, 2001/02







27.
Zabranjeni grad, 2002.
Forbidden City, 2002







31.
Čuvar duše, 2003/04.
Guardian of the soul, 2003/04.

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. Raoula Goldonija. Od 1983. do 1985. polaznik je Majstorske radionice prof. Ljube Ivančića i prof. Nikole Reiserera 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 in 1958 in Varaždin; here he went to both elementary and secondary school. In 1978 he enrolled in the painting course of the Academy of Fine Arts in Zagreb, taking his degree in 1983 in the class of Raoul Goldoni. From 1983 to 1985 he attended the Master Class of Ljubo Ivančić and Nikola Reiser in Zagreb.

In 1993/94 he concerned himself with the interior decoration of the war-damaged church of St Vendelin in Jarmina, by Vinkovci. In 1995/1998 he made a stained glass window on the theme of St Francis's Canticle of the Creatures for the church in Rumboci, near Prozor, of 80 square metres in area, and in 2000 created an impressive steel crucifix for the Monastery of St Paul / Franciscan Theology in Sarajevo. The same year, the Croatian TV educational channel shot a 40-minute documentary film on the painting and a large part 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 created 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,
18-28.12.

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 (Trogrlić, Gašparić)

1993.

Zagreb, Galerija SC (Dražen Trogrlić, 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. studenoga

1994.

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

Zagreb, Galerija CEKAO (Trogrlić, 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.

Sudjelovao na mnogim skupnim izložbama u zemlji i inozemstvu.

Solo Exhibitions

Mladenka Šolman

1984.

Zagreb, Buljat Gallery, September

Zagreb, Forum Gallery Studio, 11.12-

31.12. Varaždin, August Cesarec National Theatre, September/October Skoplje, 25 May Youth Centre, MayČakovec, Museum of Međimurje/ Stari grad Exhibition Salon, 18-28.12.

1986.

Varaždin, City Museum, June

1987.

Zagreb, Gallery of the Workers' University, 15.9-6.10.

Zagreb, National and University Library

1988.

Zagreb, Karas Gallery Salon, 19.1-7.2.

Varaždin, Sebastian Gallery, 14.9-10.10.

Cres, Small Arsan Gallery, June

St. Wendel, Pfeiffer Gallery

Novi Zagreb, Spektar Gallery, 20.12.1988-10.1.1989.

1989.

Dubrovnik, Sebastian Gallery, 5.5-30.5.

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 (Trogrlić, Gašparić)

1993.

Zagreb, SC Gallery (Dražen Trogrlić, Anton Vrlić),

22.1-4.2.

Zagreb, Događanja Gallery, 19.4-19.5.

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

1994.

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

Zagreb, CEKAO Gallery (Trogrlić, Vorih, Vrlić)

1995.

Zagreb, Croatian Academy Print Room, June-July

1996.

Varaždin, Dora Gallery, September-October

1997.

Velika Gorica, Galženica Gallery, November

1998.

Krapina, City of Krapina Gallery, January,

Čakovec, Museum of Međimurje, March

Zadar, City Loggia, June

Sinj, Museum of the Cetina Borderland, August

Karlovac, City Museum, October

Slavonski Brod, Gallery of Artworks, November

2000.

Zagreb, Grubić Gallery, June 29 – July 15

2001.

Klanjec, Antun Augustinčić Gallery Salon, 24.2-24.3.

Zagreb, Gallery of Klovičevi dvori/Gradec, 8.5-27.5.

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 A 4 u Rijeci

Prizes and commendations

1983. Prize of Zagreb University (academic year 1982/83)
1986. Prize from the Moša Pijade Fund for the Advancement of the Visual Arts, Belgrade, at the 14th Zagreb Exhibition of Prints
1987. Commendation at the 16th Biennial of Young Yugoslav Artists, Rijeka
1990. Zagreb Painting Prize at the 22nd Zagreb Youth Salon
1996. Prize at the 1st Croatian Print Triennial (Prize of the Print Collection of the National and University Library, Zagreb)
2001. Second Prize at the A4 Drawing Exhibition, Rijeka

- granit; 180x35x30 cm
22. Sretan dio grada, 2001/02.
mramor; 59x95x48,5 cm
1. Razgor s precima, 1991.
mramor; 100x300x20 cm
 2. Mali noćni razgovori, 1992/93.
mramor; 70x260x14,5 cm
 3. Vrtlarov duh, 1993.
granit; 140x36,5x16,5 cm
 4. Veliki mudrac, 1993.
granit; 145,3x27x33 cm
 5. Šumsko stanište, 1993.
granit; 96,7x103,7x34 cm
 6. Počeci svijeta, 1995.
mramor; 360x390x12 mm
 7. Zaleđene misli, 1995.
mramor; 376x480x10 mm
 8. U kraju gdje nikad nisam bio, 1996.
mramor; 360x395x10 cm
 9. Oblak i Hrvoje, 1996.
mramor; 260x348x18 mm
 10. Zimska noć u planini, 1996/97.
granit; 92x203,5x12 cm
 11. Sjeverni dio grada, 1997.
 12. Granitni grad, 1997.
kamen; 60x150x45 cm
 13. Usamljeni grad, 1997.
kamen; 37x177x47 cm
 14. Susret s rijekom, 1997.
granit; 80x167x19,5
 15. Vrijeme punog mjeseca, 1997.
granit; 97x224,5x13 cm
 16. Proljetna kiša, 1997/98.
granit; 112x184,5x12,5 cm
 17. Oblaci nad gradom, 1997/98.
granit; 90,5x175x16 cm
 18. Igra u istočnom dijelu grada, 1997/98.
mramor; 70x131,7x9,5 cm
 19. Dvoje sigurni, 1996/2002.
mramor; 80x101x7,7 cm
 20. Nosač ritma, 1998.
granit; 92x235x9 cm
 21. Ispod tamne noći labirint, 2001.
mramor; 80x153x107 cm
 23. Izgubljeni svijet, 2001/02.
mramor; 91x147x100 cm
 24. Sjećanje na Tikal, 2001/02.
mramor; 59,4x146,3x101 cm
 25. Grad blistav sred jutarnjih poljubaca, 2001/02.
mramor; 23,5x120x102 cm
 26. Svaku ti večer pričam grade, 2001/02.
mramor; 33,7x158x106,5 cm
 27. Zabranjeni grad, 2002.
mramor; 38 x 130 x 95 cm
 28. Hvatač svjetla, 2002.
mramor; 96 x 68 x 22 cm
 29. Kad se čuti u vjetru visina, 2002.
mramor; 132,5 x 31, 6 x 31,6 cm
 30. Traser svjetla, 2003/04.
mramor; 85 x 61 x 57 cm
 31. Čuvar duše, 2003/04.
mramor; 144 x 128 x 34,5 cm

1. Converse with Forebears, 1991.
marble; 100x300x20 cm
2. Little Night Talks, 1992/93.
marble; 70x260x14,5 cm
3. Gardener's Spirit, 1993.
granite; 140x36,5x16,5 cm
4. Great Sage, 1993.
granite; 145,3x27x33 cm
5. Forest Habitat, 1993.
granite; 96,7x103,7x34 cm
6. Beginnings of the World, 1995.
marble; 360x390x12 mm
7. Frozen Thoughts, 1995.
marble; 376x480x10 mm
8. In a Region I Have Never Been, 1996.
marble; 360x395x10 cm
9. A Cloud and Hrvoje, 1996.
marble; 260x348x18 mm
10. Winter Night in the Mountain, 1996/97.
granite; 92x203,5x12 cm
11. Northern Part of the City, 1997.
granite; 180x35x30 cm
12. Granite City, 1997.
stone; 60x150x45 cm
13. Lonely City, 1997.
stone; 37x177x47 cm
14. Encounter with River, 1997.
granite; 80x167x19,5 cm
15. Time of the Full Moon, 1997.
granite; 97x224,5x13 cm
16. Spring Rain, 1997/98.
granite; 112x184,5x12,5 cm
17. Clouds Over the City, 1997/98.
granite; 90,5x175x16 cm
18. Play in the Eastern Part of Town, 1997/98.
marble; 70x131,7x9,5 cm
19. Two Secure, 1996/2002.
marble; 80x101x7,7 cm
20. Rhythm Carrier, 1998.
granite; 92x235x9 cm
21. Labyrinth Beneath the Dark Night, 2001.
marble; 80x153x107 cm
22. Happy Part of the City, 2001/02.
marble; 59x95x48,5 cm
23. Lost World, 2001/02.
marble; 91x147x100 cm
24. Recollection of Tikal, 2001/02.
marble; 59,4x146,3x101 cm
25. Glittering City Amidst the Morning Kisses, 2001/02.
marble; 23,5x120x102 cm
26. I Talk to You Each Evening, City, 2001/02.
marble; 33,7x158x106,5 cm
27. Forbidden City, 2002.
marble; 38x130x95 cm
28. Light Catcher, 2002.
marble; 96x68x22 cm
29. When Wind Is Silent in the Height, 2002.
marble; 132,5x31,6x31,6 cm
30. Directed light, 2003/04.
marble; 85 x 61 x 57 cm
31. Guardian of the soul, 2003/04.
marble; 144 x 128 x 34.5 cm
32. Merry game, 2003/04.
marble; 94 x 74 x 20.5 cm