



Kristian Kreković

pintor croata-peruano

Gradski muzej Gospić,
Gospić, 2015.

KRISTIAN KREKOVIĆ, hrvatski slikar i arhitekt, odnosno hrvatsko-peruanski umjetnik – pintor croata-peruano, po nekima francuskim kritičarima jedan od najvećih portretista 20. stoljeća, rođen je 28. ožujka 1901. u selu Koprivna, na rijeci Bosni, između Doboja i Modriče, u Bosni i Hercegovini, u tadašnjoj državi Austro-ugarskoj Monarhiji, u obitelji šumara Roka iz Perušića.

Djetinjstvo i mladost proveo je u Maglaju i Tuzli, gdje je pohađao srednju školu i gdje se posebno isticao kao pijanist, solist na violini i odlični crtač. Jedna je tuzlanska ulica 1990-ih nazvana njegovim imenom, a 2006. godine je u tom je gradu, u sklopu franjevačkog samostana, otvorena Galerija Kristijan Kreković. Kuća koju je kupio roditeljima je, nažalost, srušena. “U želji da pomognem svojim roditeljima ukoliko čime mogu, ja sam već od početka Prvog svjetskog rata /1914./ počeo ustajati svako jutro u 4 sata, naložio bih vatru u kuhinji, donio drva, ugljen, vodu, uredio kuhinju, postavio veliku džezvu za crnu kavu i tako spremio mamin salon, učio svoje školske zadatke i čekao dok njih dvoje ustanu. S njima bih popio prvu crnu kavu uz toplinu nezaboravnog roditeljskog ognjišta, tako uz fildžan crne kave, mamin divni optimizam i tatin pesimizam i savjetovanja, svako bi otpočeo svoj posao.

Tako sam svaki dan poslije škole popodne mogao biti slobodan i posvetiti se raznim instrukcijama, dirigiranju i slikanju, čime sam materijalno pomagao troškove kuće koji su tokom rata postajali sve veći i veći. Ta briga oko kuće i beskrajna radost da pomognem svojim roditeljima pratila me cijeli život i tako je došlo do kupovine te tuzlanske kuće, da im bude uljepšan život pod stare dane živjeti u svome domu i radeći u svome vrtu do smrti.“

Slikarstvo je studirao u Beču od 1921. godine na Akademie der Bildenden Kunste, gdje je i diplomirao 1925.

U Parizu je studirao slikarstvo i arhitekturu na Ecole Nationale Supérieure des Beaux Arts. Izlaže od 1925. godine a već 1928. godine postaje članom francuskog Društva likovnih umjetnika. Iste godine nagrađen je zlatnom medaljom u Bordeauxu na izložbi međunarodne umjetnosti.



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SL. 1. Kada je nepoznati tiskar uzeo tiskarsku galiju slova i posložio ih da bi napravio knjigu s uzorkom tiska

SL. 2. Kada je nepoznati tiskar uzeo tiskarsku galiju slova i posložio ih da bi napravio knjigu s uzorkom tiska



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FIG. 1 When an unknown printer took a galley of type and scrambled it to make a type specimen book

FIG. 2 When an unknown printer took a galley of type and scrambled it to make a type specimen book

KRISTIAN KREKOVIĆ, Croatian painter and architect, or rather Croatian-Peruvian artist - pintor croata-peruano, according to some French art critics the greatest portrait painter of the 20th century, was born on March 28, 1901 at the village of Koprivna on the banks of the Bosna river, between the towns of Doboje and Modriča in today's Bosnia and Herzegovina but then a part of the Austro-Hungarian Empire. His father, Roko, was a forester, originally from Perušić.

He spent his childhood and early youth in Maglaj and Tuzla, where he attended high school and excelled as pianist, violinist and draughtsman. In the 1990s a street in Tuzla was named after him, and in 2006 the “Kristijan Kreković” gallery was opened within the Franciscan monastery, also in Tuzla. The house that he had bought for his family was, sadly, demolished. “Wishing to help my parents as much as I could, already from the outburst of the 1st World War (1914) I would get up at 4 a.m., light the fire in the kitchen, bring firewood, coal and water to the house, clean up the kitchen, set a large coffee pot on the fire, providing thus a pleasant parlour for my mom. I would then make my homework and learn for school until my parents got up. I would have my first cup of black coffee with the two of them, enjoying the warmth of the family fireplace. Every day would thus begin with a cup of black coffee, mom's wonderful optimism and dad's pessimism and advice.

In this way I could be free every afternoon after school to devote myself to various instructions, conducting and painting to contribute financially to the household as the costs were ever increasing during the war. The immense joy and happiness I felt because I could help my parents stayed with me my whole life and therefore I bought that house in Tuzla because I wanted to make their life at the old age more pleasant by living in their own home and working in their own garden.”

Kreković studied painting in Vienna since 1921 at the “Akademie der Bildenden Kunste” where he graduated in 1925. In Paris he studied painting and architecture at the “École Nationale Supérieure des Beaux Arts”. His first exhibition was in 1925 and already in 1928 he became a member of the French Association of Artists. That same



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FIG. 15. When an unknown printer took a galley of type and scrambled it to make a type specimen book



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„Tako sam iste, 1928. godine počeo raditi portrete skoro svih članova jugoslavenske kraljevske obitelji, rumunjske kraljice Marije, engleske kraljice, švedskog kralja itd., te s tim novcem sam se bio vrlo lijepo instalirao u Parizu i počeo raditi na ostvarenju svojih slikarskih snova. Najveći moj san bio je ciklus posvećen novoj svjetskoj renesansi i svjetskoj federaciji, drugi ciklus mojoj domovini, a treći Inkama.“

Između 1928. i 1966., u nekoliko je navrata boravio u Peruu, te postaje najpoznatiji baš po svom golemom opusu prožetom životom i umjetnošću Inka kojim je uvijekovječio autentične likove iz peruanskih Anda u starim, živopisnim nošnjama. „ Moje glavno životno djelo je rad na Inkama, njihovoj prošlosti i njihovoj sadašnjosti“, kazao je Kreković.

„Pred rat, nakon 16 godina rada već sam imao tri kolekcije vrlo uznapredovane, te sam po savjetu francuskih prijatelja i radi straha od rata prenio sve te radove najprije u Zagreb . Na to sam otišao u Beograd i sazidao jedan skroman, ali lijep atellier do samog Malog Kalimegdana. Tek što smo se u njemu nastanili, nakon četiri mjeseca našeg boravka u njemu, buknuo je rat, u kome smo o6. 04. 1941. godine sve izgubili pod njemačkim bombama. O čemu postoje fotografska svjedočanstva samog autora. „Srećom, nije bila pala ni jedna bomba na Parlament, tako da su tamo sačuvane te moje slike, 12 ih po broju u Maloj sali Parlamenta, ali vjerovatno, danas niko ne zna da sam ih ja radio jer nisu potpisane, a ja nisam nikad volio da se moje ime ističe i nameće, a isto ni danas mi ne stoji do toga, da se to zna“

Tijekom Drugog svjetskog rata boravi sa suprugom Sinom u Zagrebu. „ Ja sam oduvijek živio po strani, ne družeći se ni s kim, te me ni u Zagrebu, ni u Beogradu nisu kolege smatrale za umjetnika sebi ravna, a ja uglavnom, već od 1921. godine živim vrlo usamljen u miru i radu u inozemstvu, Beču, Parizu i Peru-u, gdje imam slobodu u svakom pogledu, a sloboda mi je potrebna kao ribi voda.

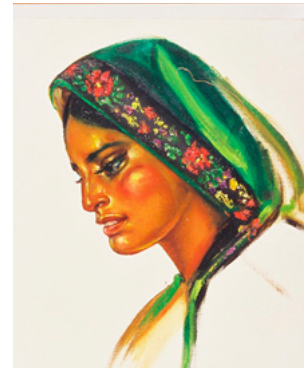
Ja sam od najranijih godina odgojen za toleranciju i razumijevanje između svih vjera i svih narodnosti, a kao slikar uživam u toj folklornoj raznolikosti.“



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year he was awarded a gold medal at an international art exhibition in Bordeaux.

“So, that same year, 1928, I started making portraits of almost all members of the Yugoslav royal family, the Romanian queen Mary, the British queen, the Swedish king, etc., and the money I thus earned enabled me to settle quite nicely in Paris and start working towards fulfilling my dreams. My greatest dream was a cycle dedicated to the new world renaissance and world federation, the second cycle dedicated to my homeland, and a third one to the Incas.”

Between 1928 and 1966 he visited Peru on several occasions, and has become best known for his huge opus interwoven with the life and art of the Incas in which he recorded authentic characters from the Peruvian Andes in their ancient, colourful costumes. “My main life’s achievement is my work regarding the Incas, their past and their present”, Kreković said.

“Just before the war, after 16 years of work, I had three collections at a highly advanced stage. Upon advice of some French friends I moved those works first to Zagreb and then to Belgrade where I built a modest yet lovely atelier in the immediate vicinity of Mali Kalimegdan. Barely four months after we had moved in the war broke out, and on April 6, 1941 we lost everything during German bombing of the city.” There are photographic records of the incident by the author himself. “Fortunately none of the bombs hit the Parliament, so some of my paintings have been saved, 12 to be precise, hanging in the Small Hall of the Parliament, but probably today nobody knows that they are my work since they are not signed. I have never been fond of my name being pointed out or imposed, and even today I do not care that it should be known,”

During the 2nd World War he lives in Zagreb with his wife, Sina. “I have always kept my distance, without any friends or acquaintances, so my colleagues in both Zagreb and Belgrade did not consider me an artist their equal. Already since 1921 I have mostly lived a rather lonely life, immersed in my work abroad, in Vienna, Paris

Pomno razrađuje arhitektonsko-urbanističke prijedloge za monumentalno preoblikovanje središnjega zagrebačkog Trga bana Jelačića i Kaptola, te predaje na Obrtnoj školi.

Kristiana Krekovića, erudita, poliglota i slikara, komunističke će vlasti 1945. godine u Zagrebu osuditi kao neprijatelja nove države, samo zato što je kao izvršni slikar portretirao skoro sve članove kraljevske obitelji, oduzevši mu sva građanska prava i trajno ga isključivši iz Hrvatskog društva likovnih umjetnika.

Kao pismo u svojem dnevnom dopisivanju s prijateljem, predsjednikom Hrvatskog sabora tijekom Drugog svjetskog rata Kreković je koristio glagoljicu; takav običaj se njegovao u njegovoj obitelji još od djetinjstva, a njegova supruga Sina, Francuskinja koja je temeljito svladala hrvatski jezik, rabila je mnoge hrvatske izraze i riječi koje su izbačene iz uporabe za vrijeme jugoslavenskog razdoblja.

„Pisanje mojim roditeljima – što sam činio cijeli moj život neizostavno barem dva puta mjesečno – bilo mi je jedna od najvećih radosti, a pogotovo jer sam znao šta ta pisma znače za moje drage kod kuće. Tu radost sam izgubio 1945. za sva vremena.“

Uspostavom komunističke Jugoslavije presudom iz 1946., suđen je zajedno s dirigentom svjetskog glasa Lovrom pl. Matačićem i hrvatskim pjesnikom Tinom Ujevićem, oduzeta mu je sva pokretna i nepokretna imovina. Prema svjedočenju samoga Krekovića, Ujević je na tu presudu, držeći visoko u ruci svoju malu crnu torbu, uzviknuo: "Slavni sude, ova torba je sva moja pokretna i nepokretna imovina!"

Grandioznu izložbu pod naslovom «Fabuloso Peru» u Gradskoj je vijećnici u Limi 1954., otvorio tadašnji predsjednik Perua, te mu, uz odlikovanje Reda istaknutih zasluga svečano dodijelio peruansko državljanstvo. Kreković je i počasni građanin znamenitog peruanskog grada Cusco, stare prijestolnice Inka, a u tom gradu postoji i ulica koja nosi njegovo ime. Peruanska vlada također je preuzela pokroviteljstvo nad izložbom o predkolumbovskoj povijesti peruanske države i njihovih vladara prije španjolske kolonizacije pod naslovom «Presente y pasado



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and Peru, where I have freedom in all senses, and I need freedom as the fish needs water.

Since my earliest days I have been brought up in the air of tolerance and understanding among all religions and nations, and as a painter I enjoy this folklore diversity.”

He has carefully developed architectural and town-planning proposals for a monumental redesign of the central square of Zagreb, the Ban Jelačić square, and Kaptol, and worked as a teacher at the arts and crafts school.

In 1945, Kristian Kreković, erudite, polyglot and painter, was sentenced by the communist regime as an enemy of the new state just because he had made portraits of almost all members of the royal family. His civil rights were taken from him and he was permanently radiated from the Croatian Association of Artists.

In his daily correspondence with his friend, president of the Croatian Parliament during the 2nd World War, Kreković used the Glagolitic alphabet, a tradition of his family since his early childhood. His wife, Sina, who was French, mastered the Croatian language very well and used many words that were removed from the use during the Yugoslav period.

“Writing to my parents – which I did my whole life at least twice a month – was one the greatest joys for me, especially since I knew what those letters meant to them. I have lost that joy in 1945 for ever.”

After the establishment of the communist Yugoslavia, he was brought to trial together with Lovro von Matačić, a world famous conductor, and Tin Ujević, Croatian poet. All their possessions were confiscated. According to Kreković’s testimony, after hearing the sentence Ujević lifted his hand holding a little black bag and exclaimed: “Your honour, this bag is all my property!”

A grandiose exhibition entitled “Fabuloso Peru”, organised at the Town Hall of Lima in 1954, was opened by the President of Peru who awarded him a medal for exceptional merit, as well as Peruvian citizenship. Kreković is a honorary citizen of the famous Peruvian city of Cusco, ancient capital of the Incas, and in that city there is a street bearing his name. The Government of Peru also

del fabuloso Peru» koja je tijekom nekoliko godina obišla razne gradove SAD-a i Europe.

„Od 1965. smo mi našu europsku rezidenciju iz Pariza, preselili u Palma de Mallorcu, živeći otprilike dvije godine ovdje, a dvije godine u Peru-u, posvetivši ostatak moga života tome mome trećem ciklusu: Carstvo Inka , njegova prošlost, njegova sadašnjost“

Godine 1977. dao je izgraditi Museo Palma de Mallorca s njegovim umjetničkim djelima, danas poznat kao Museu Krekovic (Collección Pintor Krekovic, ili Fundación Museo Krekovic). Krekovićev muzej je godine 1981. službeno otvorila španjolska kraljica Sofija, gdje je u knjigu utisaka napisala: "...magnifico museo y magnifico pintor" / "...veličanstven muzej i veličanstven slikar" Osim galerije s njegovim imenom, postoji i Parc de Kristian Krekovic.

Kreković se za života također posvetio i promicanju svjetskog mira. U novinama 1981. godine govori se o Krekoviću kao o "proroku nenasilja" koji "traži jedan novi, miroljubivi odgoj mladeži na svim kontinentima, u duhu nenasilja, društvene pravde, mira, ljepote, ljubavi i snošljivosti među svim ljudima, bez razlike na rase, vjeru, jezik, spol i boju kože".

Umro je u Palma de Mallorci 21. studenoga 1985. godine.

Kreković je sanjao o slobodnoj Hrvatskoj i namjeravao ponovno započeti rad na hrvatskom ciklusu, ali je umro prije uspostave samostalne hrvatske države. Godine 1991. njegova supruga Sina darovala je Hrvatskoj ukupno 52 crteža, koji se danas nalaze u Modernoj galeriji (20 crteža), Nacionalnoj i sveučilišnoj knjižnici(16) i Kabinetu grafike HAZU (16).

Godine 1994. darovala je osamdesetak ulja na platnu od kojih je trećina trajno pohranjena u zgradi Gradske knjižnice u Perušiću, rodnom gradu Krekovićeve oca Roka, od 2015. godine .

Ljerka Galic, prof.



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took the patronage of the exhibition on the pre-Columbian history of Peru and the rulers before the Spanish colonisation entitled "Presente y pasado del fabuloso Peru" which toured a number of US and European cities over several years.

"In 1965 we moved our European residence from Paris to Palma de Mallorca and after that lived two years there and two years in Peru, and so on. I dedicated the rest of my life to my third cycle: The Empire of the Incas, its past and its present."

In 1977 he had the "Museo Palma de Mallorca" built to host his art, which is now known as Museu Krekovic (Collección Pintor Krekovic, or Fundación Museo Krekovic). His museum was officially opened in 1981 by the Spanish Queen Sofia who wrote in the book of impressions "...magnifico museo y magnifico pintor" / "...a magnificent museum and a magnificent painter". Apart from the art gallery bearing his name there is also a Parc de Kristian Krekovic.

A part of his life Kreković dedicated to the promotion of the world peace. A 1981 newspaper calls him "a prophet of non-violence" who "advocates a new, peaceful education for the youth of all continents, in the spirit of non-violence, social justice, peace, beauty, love and tolerance among all people regardless of race, religion, language, sex and skin colour",

He died in Palma de Mallorca on November 21, 1985.

Kreković dreamed of free Croatia and intended continuing the work on his Croatian cycle, but he died before the establishment of the independent Croatian state. In 1991, his wife, Sina, donated a total of 52 drawings to the Croatian state which are now located at the Modern Gallery (20 drawings), National and University Library (16) and the Prints Cabinet of the Croatian Academy of Arts and Sciences (16).

In 1994 she donated 80-odd oils on canvas, a third of which have been permanently stored, since 2015, at the Town Library of Perušić, birth town of Kreković's father, Roko.

Ljerka Galic, prof.
English translation by Neven Stipica, prof.

POPIS SLIKA ZBIRKE KREKOVIĆ

1. Indios, 79x63 cm
2. Indios II, 73,5x60,5 cm
3. Indijanka sa šeširom, 73,5x60,5 cm
4. Indijanka sa šeširom i maramom, 61x50 cm
5. Žena sa šeširom i maramom, 61x50 cm
6. Žena u poluprofilu sa šeširom i maramom, 61x50 cm
7. Žena u crvenoj marami, 61x50 cm
8. Nasmijana žena sa šeširom, 61x50 cm
9. Glava žene s crvenom maramom, 61x50,5 cm
10. Glava žene u profilu, 61x50 cm
11. Portret dugokosog indijanca, 61x50cm
12. Profil žene sa zelenom maramom, 61x50 cm
13. Žena sa šeširom i bijelom maramom, 61x50 cm
14. Indijanac u crvenoj odori, 61x50 cm
15. Indijos s velikim naušnicama, 73x61 cm
16. Profil indiosa u kapi i crvenom šeširu, 73,5x60,5 cm
17. Glava indiosa u kapi s crvenim pletenicama, 80,5x100 cm
18. Indios u bogatoj odori, 80,5x100 cm
19. Indios ispred hrama, 100x80,5 cm
20. Indios sa ukrašenim štapom u ruci, 100x80,5 cm
21. Mlada indijanka, 100x80,5 cm
22. Indijanka u crvenoj odori pred plavo zelenom pozadinom, 73x61 cm
23. Indijanka s dvoje djece, 73x61 cm
24. Mlada indijanka s dugom maramom na glavi, 73,5x60,5 cm
25. Indios sa pletenom kapom, 73x61 cm
26. Žena sa slamnatim šeširom i bijelom maramom, 61x50 cm
27. Djevojčica s bijelim zecom, 115,5x83 cm
28. Djevojčica s djetetom i psom, 115,5x83 cm
29. Mladi par, 120x120 cm
30. Indios u planini s kukuruzom u ruci, 140x100 cm
31. Polunaga indijanka s djetetom na leđima, 130x107 cm
32. Ljama, 90x70 cm
33. Grupa indiosa, 250x174 cm