


TOMO KRALJ TONA





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 **Iskra Delta**

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Možda je slučajnost da je Toma Kralj odabrao naivni stil ili mu je on ipak jedino najbliži, ali je sigurno da želi na taj način svima ispričati svoje djetinjstvo, malo se vratiti njemu i pobjeći od stvarnosti, a u isti čas i drugima ukazati na ljepote prirode, njene surovosti ali i neophodnosti čovjekove veze s njom. Ako time bilo koga podsjeti na svoje djetinjstvo koje je bilo slično njegovom, ako ga navede da se ponekad vrati u svoj rodni kraj ili rodni kraj svojih predaka, da obidje stare staze svog djetinjstva, da se trgne i povede više brige o načinu svog života i o svojoj okolini i učini je plemenitijom, slikar može biti zadovoljan i uvjeren da je postigao uspjeh.

Tomo Kralj se ne želi služiti sredstvima današnjeg svijeta, šokom i groteskom, da ukaže na problem, već jednako nježnim, sjetnim i čistim (naivnim) izrazom, kao što je i ono za što se zalaže, za čovjeka u prirodi.

Život je Tomu Kralja poneo i u borbu za napredak, tako da se sada bavi primjenom računarske tehnologije i radi u radnoj organizaciji ISKRA DELTA. Iako su to dvije ekstremno različite aktivnosti, one se u isti čas i nadopunjuju. Mada je svojim radom u informatici veoma zaokupljen, on ne zapostavlja svoje slikarstvo, kojim se bavi od ranog djetinjstva.

Nešto više o slikarstvu Tome Kralja napisali su poznati autori, Iori, Baldani, Bauer i Depolo.

Was it by chance that Tomo Kralj had chosen primitive manner in painting or was it the most natural choice he could have made? It is obvious that this is being the way he wishes to tell everybody the story of his childhood, to bring back many happy memories, to find a way out of reality. At the same time he wants to turn also other people's attention to the beautiful and severe nature and to the necessity of man's contact with it.

If by any chance he reminds someone of his own childhood and makes him return to his birthplace or to his ancestor's homeland once in a while or he makes him think about his own way of life and tries to make his environment more admirable, then the painter shall be contented and may consider himself successful.

Tomo Kralj doesn't use the media of today's world, neither shock nor grotesque, to display problems. His expression is as soft, melancholic and pure as the ideas he is pleading for – the man surrounded by nature.

But life had carried him away into the struggle for progress so that nowadays he is engaged in the computer technology application. He is working in the computer manufacturing organization ISKRA DELTA. Although at first sight these two activities seem extremely different they are at the same time supplementary. Besides being very much occupied with his activities in informatics Tomo Kralj does not neglect his painting – the primary devotion of his early childhood.

More about his painting is said by famous authors, Iori, Baldani, Bauer and Depolo.

Ako promatrate slike Tome Kralja i, ako ste slučajno sreli radove Ivana Lackovića Croate, činit će vam se da ih veže nesumnjivi grafički utjecaj, koji je usvojen inteligentnom diskrecijom. Ali čim vidite njegove slike osjetit ćete koliko se ove dvije vrijedne ličnosti razlikuju, iako im je zajednički nazivnik koji izdvaja naivnu umjetnost i čini je drugačijom od ostalih diletantskih oblika narodne umjetnosti kao i od pseudo-dadaističke umjetnosti; taj nazivnik je poetičnost. Evo jednog naivca, koji iako potječe iz zemlje majke, tako zv. Hlebinske škole, kojega možemo definirati zapadnim, i radi boljeg označavanja možemo ga usporediti sa slikarom kojega on bez sumnje nije nikada upoznao, sa jednim rijetkim francuskim talentom, možemo ga tj. približiti Ch. M. Pinçon-u. Pogledi koji obuhvaćaju sa jasnom analizom prostrane doline, sa bojama koje su bliske impresionistima, neba gdje oblaci zaklanjaju vedrinu bijelom bojažljivošću, spokojnu vedrinu koja obuhvaća stvari u trenutku predaha čistog zraka; rad obuhvaćen kao potreba čovjeka koji se poistovjećuje sa prirodom (i priroda stalno radi): evo što je sve prenijeto (transportira) sa znalačkim potezima kista u zadivljuće harmoničan sadržaj, koji se nalazi u radovima Kralja. I promatrate ih dugo, jer se pogled gubi u onim, gotovo aristokratskim poljima, na kojima lebdi poetski drhtaj, koji vas odvlači u zanesenost razmatranja. Činit će vam se ponekad da se nalazite pred "gomilom mrlja boja" zbog privlačnosti koje iz njih izviru. Prostor, mjesto i vrijeme postaju nerealni tamo gdje blistava bijelina dotiče dušu.

When looking at paintings of Tomo Kralj, and if you have eventually met works of Ivan Lacković Croata, it will seem to you that they are linked together by an indubitable graphic influence adopted by intelligent discretion. Nevertheless, when you see his paintings you will feel the difference between two worthy personalities, in spite of their common denominator which makes naive art outstanding and different from other amateur forms of popular art as well as pseudo-dadaistic art; this denominator is poetic inspiration. Here is a naive artist who, though born in a country mother of the so-called School of Hlebinje, can be defined as western and compared, for better understanding, to an artist whom he never met, to a rare French talent, to Ch. M. Pinçon.

Views which englobe with clear analysis spacious vallies, colours near to those of impressionists, skies where clouds cover clarity with white bashfulness, calm serenity which embraces things in a moment of rest with fresh air; work taken as a need of man who identifies himself with nature (and nature always works): all this is transposed with expert strokes of a brush into an admirable harmonic contents to be found in the paintings of Tomo Kralj. And you look at them for a long time, because your eyes loose themselves in those almost aristocratic fields on which hangs a poetic quiver carrying you away into a contemplative dream. Sometimes, you will have the feeling that you are standing in front of "a heap of coloured stains" because of the attractiveness originating from them. Place, space and time become unreal where brilliant whiteness touches the soul.

Kada se unutar kruga podravske naive javi neko novo ime, prognoze su uvijek skeptične. Naiva na tlu Podravine kao i njezini refleksi što su se proširili daleko izvan regionalnih granica, trajajući već gotovo pola stoljeća kao programski i stilski definirana slikarska škola s određenim fazama razvoja – kao da je već iskoristila sve mogućnosti i popunila sve praznine brojnim varijacijama. I zato pojaviti se na tom poprištu i pokušati se potvrditi vlastitim vizijama i rukopisom – težak je napor neizvjesnog ishoda.

U takvim se okolnostima našao i Tomo Kralj kada je prije nekoliko godina javno prikazao svoje prve radove. Mogla se ustvrditi činjenica da pripada grupi lirski raspoloženih slikara Podravine te da ostaje vjeran ruralnim sadržajima iako živi i radi u urbanom ambijentu. Te odrednice kasnije su se potvrđivale, usavršavale i širile, krčeći put od uzora prema vlastitim interpretacijama. U tom zrenju mijenjali su se utjecaji ali osnovna potka poetskog doživljaja sela i prirode u bujnosti kolorita – bila je trajna preokupacija i područje na kojem je mladi slikar postizao sve zapaženije rezultate.

Izložba s kojom se upravo predstavlja, sadrži jedan dio njegovih slikarskih zanimanja u posljednjem periodu. Predstavljajući se kao pejzažist, Tomo Kralj se potvrdio kao senzibilni promatrač, koji jednaku pažnju pridaje cjelovitosti kompozicije kao i pojedinom detalju slike. Kao i ostali slikari podravskog naivnog kruga i on pronalazi formulu za oblikovanje detalja raslinja i tu po prvi put unosi u sliku svoju viziju, koja će se kasnije ponavljati kao izvjestan zaštitni znak. Korak dalje u oblikovanju prirode došle su raznobojne zrakaste parcele na brežuljcima, gdje u ritmičkim odnosima kolorita i dijagonalama teži osebujnim prodorima u dubinu prostora.

Pejsaž kao isključiva disciplina ne zadovoljava slikara i on u ambijente krajolika sve češće uvodi figure, odnosno kompletne žanr-scene. Korespon-

A new personality within the Podravina's circle of the primitive art has always provoked scepticism. The primitive art of Podravina and its reflections outside the regional borders, which have been present for more than half a century as a program-and-style defined school of painting – seems to have exhausted all possibilities and filled all gaps with many variations. That is why it is hard and uncertain to make appearance at a scene like this one.

Tomo Kralj found himself in those circumstances a few years ago when his first paintings had been exhibited. It could be ascertained that he belonged to a group of lyrical painters of Podravina and was faithful to rural contents although he lives in an urban surrounding. These guidelines have been improving and spreading, paving the way from ideals to his interpretations. In the process of maturation various influence was changing but the basis of poetical experience of countryside and its luxuriant colouring was a constant preoccupation which helped the young artist to achieve notable results.

This exhibition represents a part of his latest interests as a painter. Presenting himself as a landscape painter Tomo Kralj has confirmed himself as a sensible spectator whose attention has been equally turned to entireness of composition and to some detail of a painting. Like other painters of the Podravina's circle of the primitive art, he too has found out a formula to shape details of vegetation and this is where he has for the first time introduced his own vision in painting and it has kept repeating as his trade-mark ever since. A step forward in landscape formation is represented by radiant parcels on hilly slopes where he tends towards distinctive penetration into spatial depth by rhythmic relation of colouring and diagonals.

The painter is not content with a landscape as an exclusive discipline and that is why he has more

dencija radnje i prostora odvija se sinhrono kada i figura nosi jednake stilske oznake i uklapa se u jedinstveni ugođaj. Kada to nije, osjećaju se dva različita organizma u vjerojatnoj namjeri autora, da naglasi radnju. U formuliranju likova Tomo Kralj također pridaje važnost izradi detalja i konfrontaciji boje.

U posljednjem razdoblju svoga rada, a u stalnoj želji za oslobađanjem od utjecaja, slikar je zakoračio prema imaginativnom metodu. Njegova predodžba je razgranutu drvo u prirodi, okićeno tikvicama dugog vrata nazvanim "šefe". Taj naoko bizaran motiv omogućio je raskidanje s ovisnošću o realitetu prostora i oslobodio autorovu maštu. Iako su prve slike iz tog ciklusa, uz taj osnovni motiv, sadržavale i kompletne rekvizite pejzaža u pozadini, u onima novijeg datuma došlo je do pročišćavanja vizije, pa se stablo i nakit na njemu javljaju kao isključivi doživljaj. Tu je sigurno Tomo Kralj najbliži sebi.

Ostvarenja rađena na staklu, prati i određeni broj veoma suptilnih crteža, u kojima još više dolazi do izražaja slikareva lirska priroda. Linije su melodiozne i nježne, a ugođaji uvijek protkani sentimentalnim raspoloženjima.

Slikarstvo Tome Kralja unutar podravskog naivnog kruga pripada onim tendencijama, koje se vezuju za tradiciju, te kroz pejzaž i žanr-scene, govore o životu sela i njegovih ljudi na gotovo idiličan način. U tim nastojanjima slikar se potvrdio kao suptilni promatrač sa smislom za oblikovanje prostora i stvaranje sugestivnih ugođaja. Prelazeći iz realiteta u maštovite vizije, nagovijestio je nove potencijale svojih slikarskih doživljaja.

often been introducing figures and complete genre-scenes. Correspondence of space and action is synchronous as a figure bears equal characteristics of style and fits into a harmonious mood. If it is not so, one can feel two different organisms in a possible intention of the author to point out an action. In forming figures Tomo Kralj pays attention to elaboration of details and to colour confrontation.

In his latest period the painter has stepped towards an imaginative method in his constant ambition to get rid of any influence. His image is a ramified tree decorated with long-neck gourds called "šefe". That is a rather bizzare feature at first sight but it made possible breaking of dependence upon space reality and freed the author's imagination as well. Although his first paintings of that cycle contained complete landscape requisites in the background and the above mentioned feature besides, the recent paintings contain a purified vision and that is why a tree and its decoration appears as an exclusive experience. This is where Tomo Kralj is most original.

His stained-glass work is followed by a certain number of very subtle drawings which show the painter's lyricism even more. His lines are melodious and delicate and his moods are always intervoven with sentimental atmosphere.

Paintings of Tomo Kralj belong to the tendencies bound to tradition which speak about rural life in an idyllic way by means of a landscape and genre-scene. Through these tendencies the painter has proved to make a subtle spectator with a sense of space-shaping and creation of suggestive moods. Going over from reality into imaginative visions he has made an allusion of a new potential of his experience as a painter.



Različiti su putovi razvoja i zrenja jugoslavenskih naivnih umjetnika. Dok je za neke taj medij potreba likovnog izričaja u određenoj situaciji, drugi ga nose u sebi kao neobaveznu igru i razmišljanje djetinjstva. Jedan od tih za koje je govor linija i boja bio način sporazumevanja dječaka sa životom što se odvijao oko njega, je Tomo Kralj. Još kao desetgodišnjak on se prihvaća "crtanja". Ima sreću da je učenik Osmogodišnje škole u Pitomači u kojoj djeluje sekcija mladih slikara pod vodstvom vrsnog pedagoga, nastavnika likovnog odgoja Dragutina Ančića, koji je i sam slikar. Do koje je mjere njihov rad bio ozbiljan i vrijedan, najbolje svjedoče brojne izložbe i priznanja, koje su mali slikari osvajali u zemlji i inozemstvu, kao na primer u Japanu, Indiji, Burmi, Italiji, Francuskoj, Sjedinjenim američkim državama, Etiopiji, Kanadi, Sovjetskom savezu i drugim zemljama. Među posebno nadarenima ističe se i Tomo Kralj. Godine 1956. bio je dvanaestogodišnjak kada su "Školske novine" iz Zagreba povodom izložbe dječijih drvoreza u Pitomači reproducirale njegov rad pod naslovom "Svinjar" i istakle, da je "sjajno izrađeni mali svinjar s krdom svinja". Dvije godine kasnije na izložbi u Pragu Tomo Kralj osvaja nagradu, za koju njegov učitelj i mentor kaže: ". . . prikazao je grupu invalida, koja podsjeća na Brueghela, premda za tog slikara nije nikada čuo. Tema je bila teška: borba za mir, bilo je jako, jako teško dočarati tu ideju". Dakle po onome što se zna iz dječjačke faze Tome Kralja može se zaključiti, da je kod maloga slikara postojala predispozicija za orijentaciju prema naivnom izrazu. Od dječijeg naivnog oblikovanja do ulaska u zreliji svijet naive, za njega je bio logičan put i bezbolan prijelaz. Međutim, nastojati ući u krug naive u onom trenutku, kada je ona postizala svoje najveće uspjehe – bio je težak, mukotrpan i odgovoran poduhvat. Svjestan iskušenja i zamki, koje ga očekuju, Tomo Kralj svoj senzibilitet vezuje za lirsku

Yugoslav primitive artists take different ways in their artistic development. To some of them primitive art is necessity of pictorial expression in some circumstances, to others it is optional game and meditation on childhood. Tomo Kralj is one of those who used speech of colours and lines to communicate with life around him in his early childhood. He started drawing at the age of ten. He was lucky to attend the elementary school of Pitomača, famous for its young painters' activity guided by an excellent pedagogue and teacher of painting Mr. D. Ančić who is a painter himself. Numerous exhibitions and awards were rewarded to the young artists in this country and abroad, in Japan, India, Burma, Italy, France, USA, Ethiopia, Canada, Soviet Union and others. Tomo Kralj is among especially gifted youngsters. In 1956 at the age of twelve "The School Newspaper" in Zagreb printed his painting "A Shepherd" on occasion of the exhibition of children's woodcuts which had taken place in Pitomača and it was then that it was pointed out that "the young shepherd was marvellously painted". Two years later TOMO KRALJ was awarded once again at the exhibition in Prague and this is what his mentor said on the occasion: "His painting reminds me of Breughel although he never heard of the famous painter. The theme was fairly difficult-struggling for peace-, it was very difficult indeed to present the idea".

Judging by what we know of his early artistic phase we can conclude that the young artist had already been oriented toward primitive art. It was a logical and painless way for Tomo Kralj to develop naive expression of a child into mature world of primitive art. However, it was a strenuous and hard way and a feat of great responsibility to enter into the circle of primitive artists at the time of their greatest success. Tomo Kralj was aware of temptation and traps that awaited him and so he bound his sensibility to lyrical

interpretaciju po uzoru Ivana Lackovića. Polazeći s pozicija traženja apsolutnih harmonija pejzaža i idilčnih situacija žanr scena, on isprva slijedi utrte putove u izrazu ali istovremeno pokušava u tkivo slike unijeti vlastite misli, što se očituje u dojmu atmosfere. Sva njegova stakla prožeta su naglašenim ugodajima, koji daju naslutiti i nemir i zabrinutost, ali i smirenje. U toj etapi razvoja sklonost razriješavanju emocija vodi ga u zaokružene cjeline, u kojima se počinje sve sigurnije kretati.

Napor u procesu pronalaženja vlastitih interpretativnih mogućnosti i fiksiranja njemu svojstvenih doživljaja – najava je onoga što mladi slikar nosi u sebi. Vezan za ruralne ambijente – iako sada već živi u urbanoj sredini – Tomo Kralj pronalazi one vizije, koje mu dozvoljavaju da čovjeka doživi u pejzažu, da krajolik shvati kao prostor ljudskog kretanja, da mrtvoj prirodi pruži obilježje sredine i da ambijentom dočara duhovno stanje aktera. Njegovi su motivi jednostavni, a teme svakodnevne: selo, oranice, livade, ljudi na radu, životinje, stabla, cvijeće, kuće – sve obično i blisko, prepoznatljivo i prisno.

Tomo Kralj se deklarira kao slikar koji u običajenom traži potvrdu provjerenih vrijednosti, da bi čvrstočom crteža, zagasitošću boje i neposrednošću kompozicije viziju svoga oka poistovjetio sa suptilnošću vlastitog doživljaja. Rezultat je bio da su njegova stakla i crteži djelovali poput raznovrsnih djelova svakidašnjice nenametljivo stopljenih u mozaik seoskih prostora, što su za slikara bili istovremeno čežnja i žalopjoka, uzbuđenje i zadovoljstvo, mašta i stvarnost.

Svojim istupima u javnosti na kolektivnim i samostalnim izložbama Tomo Kralj se predstavio kao pripadnik lirski raspoložene skupine naivnih slikara podravskog kruga, vjernih ruralnim sadržajima. Te odrednice kasnije su se izrazitije potvrđivale, usavršavale i širile, krčeći put od uzora prema vlastitim interpretacijama.

Usavršavajući se kao pejzažist Tomo Kralj sve izrazitije djeluje kao senzibilni promatrač, koji jednaku pažnju pridaje cjelovitosti kompozicije kao i pojed-

interpretation following the example of Ivan Lacković. At the very beginning he was in search of absolute harmony in painting of landscapes and idyllic scenes. Naturally, he follows known ways but at the same time he tries to introduce his own ideas into the texture of his paintings which is reflected in impression of atmosphere. His stained glass is imbued with accentuated moods which give hint of uneasiness and anxiety as well as calm. In that phase his inclination toward unraveling of emotions leads him towards rounded totalities in which he moves with increasing certainty.

He makes efforts to find out his own way of interpreting his experience and that is the announcement of what the young artist is about to give. Although Tomo Kralj lives in an urban surrounding he is faithful to rural ambience and he finds out visions which permit him to meet man in a landscape, to take the landscape as space designed for human movement, to make still life reflect its surrounding and to present spiritual mood of characters by means of ambience. His motives are simple and his themes are scenes of everyday life: village, fields and meadows, people at work, animals, trees, flowers, cottages – all the simple and recognizable things.

Tomo Kralj considers himself to be the sort of painter who takes what is common to prove recognized values and he identifies his vision with subtlety of his experience by means of firm drawing, dark colours and immediacy of composition. It results in his mosaic composition of everyday life scenes which are at the same time a longing and a sentimental song, excitement and pleasure, phantasy and reality.

Appearing at various exhibitions Tomo Kralj presented himself as a member of the group of lyrical painters of Podravina which are faithful to rural contents. These guidelines have been improving and spreading, paving the way from ideals to his own interpretations.

Presenting himself as a landscape painter Tomo Kralj has confirmed himself as a sensible spectator

nom detalju slike. Kao i ostali slikari proizašli iz zasada "Hlebinske slikarske škole" i on pronalazi formulu za oblikovanje detalja raslinja te tu po prvi put unosi u kompoziciju svoju određenu viziju, koja će se kasnije ponavljati kao izvjestan zaštitni znak. Korak dalje u oblikovanju prirode učinile su raznobojne zrakaste parcele na brežuljcima, gdje u ritmičkim odnosima kolorita i dijagonalama linija autor teži osebnim prodorima u dubinu prostora.

Pejsaž, međutim, kao isključiva disciplina ne zadovoljava slikara i on u ambijente krajolika sve češće uvodi figure, odnosno kompletne žanr scene. Korepondencija radnje i prostora odvija se sinhrono, a likovi se logički uklapaju u jedinstveni ugođaj. U stalnoj želji za oslobađanjem od utjecaja, slikar je zakoračio prema imaginativnim rješenjima. Sada u svoj tipični pejsaž uklapa predodžbu razgranatog stabla, na čijim su granama okačene tikvice dugog vrata, zvane "šefe". Taj na oko bizarni motiv, koji u neku ruku miksa krajolik s mrtvom prirodom, omogućio je raskidanje s ovisnošću, realitet prostora te oslobodio umjetnikovu maštu. Iako su prvi tipovi takvih sagledanja sadržavali kompletne rekvizite pejsažistike, ubrzo je došlo do pročišćavanja vizije, pa se drvo i ukrasi na njemu javljaju kao autentični doživljaj.

Ostvarenja rađena na staklu prati opus veoma suprotnih crteža, u kojima još više dolazi do izražaja autorova poetska priroda. Linije su melodiozne i nježne, a ugođaji uvijek protkani sentimentalnim raspoloženjima. Sadržajno vezani su isključivo za scene seoskih radova s istančanom ravnotežom između glavne radnje i tipičnog prostora, u kojem se ona zbiva.

Današnji trenutak kontinuirane nadgradnje slikarstva Tome Kralja karakteriziraju tipična podravska ikonografija, profinjeni osjećaj za prostor i usavršena vještina izvedbe. Ako se odlučuje za isključivi krajolik, onda su to obično vizure ubavih sela, ponajviše u zimskom ugođaju. Najveća skupina radova ipak je vezana za scene seoskih poslova, kao što su žetva, oranje, ubiranje plodova, izrada korita, sječa drva, pranje rublja, pečenje rakije, čuvanje krava i slično.

whose attention has been equally turned to entirety of composition and to some detail of a painting. Like other painters of the Podravina's circle of primitive art, he too has found out a formula to shape details of vegetation and this is where he has for the first time introduced his own vision in painting and it has kept repeating as his trade-mark ever since. A step forward in landscape formation is represented by radiant parcels on hilly slopes where he tends to distinctive penetration into spatial depth by rhythmic relation of colouring and diagonals.

The painter is not content with landscape as an exclusive discipline and that is why he has more often been introducing figures and complete genre-scenes. Correspondence of space and action is synchronous as a figure bears equal characteristics of style and fits into harmonious mood. In this constant ambition to get rid of any influence the painter has stepped towards an imaginative method. His image is a ramified tree decorated with long-neck gourds called "šefe". That is a rather bizarre feature at first sight but it made possible breaking of dependence upon spatial reality and freed the author's imagination as well. Although his first paintings of that cycle contained complete landscape requisites in the background the recent paintings contain purified vision and that is why a tree and its decoration appear as an authentic experience.

His stained-glass work is followed by a certain number of very subtle drawings which show the painter's lyricism even more. His lines are melodious and delicate and his moods are always interwoven with sentimental atmosphere. Thematically they originate from agricultural work with subtle balance between main action and typical surrounding it takes place in. The continuous development of Tomo Kralj's painting is characterized by typical iconography of Podravina, subtle sense for space and improved performing skill. If he paints a pure landscape then it is usually a lovely village in wintertime. But most often he deals with peasant work such as harvesting, ploughing, vintage, wood-cutting, washing,

Privlače ga i likovi u prostoru, gdje dinamiku kretnje suprotstavlja statički okoline. Kao što u dominantne horizonte pejzaža smješta likove, slično postupaju i s objektima uobičajenim za motive mrtve prirode. Tako na njegovim slikama često izbijaju u prvi plan skupine buća, šefa, maski ili velikih cvjetova. Ipak, sve ostaje u granicama razumljivog, a remećenje odnosa ne znači izmjenu značenja.

Za kompozicije Tome Kralja značajna je iluzija prostora. On njime vlada s puno sigurnosti: uvjerljivih scena u prvom planu preko stupnjevanja logičkih prodora u dubinu do granice, gdje se spajaju tlo sa nebom. S puno sluha raspoređuje oblike ali isto tako i s mnogo osjećaja ritmizira kolorističke partije. Savladajući crtež do točke minimalne opisnosti i shvativši boju kao sredstvo oblikovanja ali i tumača situacije, slikar ostvaruje prizore svojih zamišljaja u punom plasticitetu forme, kolorističkoj akcentuaciji i sveobuhvatnom proživljavanju atmosfere.

Slikarstvo Tome Kralja unutar podravskog naivnog kruga pripada onim tendencijama koje se vezuju za tradiciju te kroz pejzaž i žanr scene govore o životu sela i njegovih ljudi na gotovo idiličan način. U tim nastojanjima slikar se potvrdio kao suptilni promatrač sa smislom za oblikovanje prostora i stvaranje sugestivnih ugodaja. Polazeći od realiteta i suočavajući se s maštivim vizijama, otkriva postojeće ali i nagovještava nove potencijale svojih slikarskih preokupacija.

distillation, looking after cows and so on. He is interested in figures in space where he confronts movements to motionless surrounding. He does the same with objects making still life scenes. It is very often the case with his paintings to have bunches of gourds, "šefe", masks or big flowers. However, everything is within understandable limits, but any change doesn't mean different meaning.

Compositions of Tomo Kralj are characterized by illusion of space. He is a master of space stretching from convincing scenes in foreground up to the joint between the ground and the sky. He has a sense of arranging shapes and colours. Colour is for the painter an instrument of shaping and describing a situation, and he realizes scenes of his imagination in a very plastic way with accentuated colours and over-spreading experience of atmosphere.

Painting of Tomo Kralj belongs to the tendencies bound to tradition which speak about rural life in an idyllic way by means of a landscape and genre-scene. Through these tendencies the painter has proved to make a subtle spectator with a sense of space-shaping and creation of suggestive moods. Going over from reality into imaginative visions he has made an allusion of a new potential of his experience as a painter.

Tomo Kralj je jedan od onih naših likovnih umjetnika koje je otkrio, zaputio u likovni život, bio oslonac u prvim koracima sa kistom i bojom – jedan od onih umjetnika koje zahvaljujemo nastavniku likovnog odgoja slikaru Dragutinu Ančiću. Tomo Kralj imao je sreću da je bio neposredni đak slikara Ančića, likovnog pedagoga, nastavnika u Osnovnoj školi u Pitomači gdje ga Ančić nalazi kao desetogodišnjeg dječaka, uočava njegov talenat i iznenađujuće crtačke sklonosti da svoje misli i zapažanja crtežom bilježi na papir. U grupi Ančićevih likovno talentiranih đaka Tomo Kralj kao dvanaestogodišnji dječak izlaže 1956. godine svoje crteže, grafike i linoreze – i ostaje odmah u javnosti i od kritike zapažen. Ove izložbe Ančićevih đaka – među kojima je redovito i mladi dječak Tomo Kralj – nižu se ne samo po školskim i kulturnim centrima u zemlji, nego i u centrima zemalja na tri kontinenta odakle stižu brojna priznanja. Pa i priznanja upućena lično mladom Tomi Kralju.

Motivi u crtežima i grafikama mladog Tome Kralja vezani su isključivo za ruralnu sredinu, za život i zbivanja na selu, u svojoj sredini u Pitomači. Forma likovnog izražavanja bila je u stilu naive koja je rezultat njegove potrebe za likovnim izražavanjem, njegovog spontanog traženja forme za svoj likovni govor, za svoje likovne forme izražavanja.

Prelaskom u urbanu sredinu u grad Zagreb Tomo Kralj ostaje vezan za sredinu u kojoj je proveo djetinjstvo i prve korake u likovni život, a time i motive svojega prvog likovnog doživljavanja. Ostaje vjeran ruralnoj sredini i motivima i sadržajima iz kraja svog djetinjstva. Ovo je bilo još potaknuto susretom sa velikanom naše naive Ivanom Lackovićem Croatia koji ga je poveo u likovni život naive, koji mu je bio prvi učitelj pod čijim utjecajem i po čijem uzoru je oformio i izgradio svoj likovni govor, svoju formu a i sadržaje svoga likovnog izražavanja.

Tomo Kralj is another one among our figurative artists who had been discovered, initiated into fine arts and supported in his first painter's-brush strokes by Dragutin Ančić, his teacher of fine arts and a painter himself. Tomo Kralj was lucky enough to have been the painter Ančić's pupil. The teacher of fine arts at the primary school in Pitomača Ančić discovered him as a ten-year old schoolboy and perceived his talent and surprising inclination to transform his thoughts and observations into a drawing on paper. In 1956 as a twelve-year old boy, a member of the group of gifted pupils of Ančić, Tomo Kralj exhibits his drawings, graphics and linoleum blocks and gets noticed by critique. The exhibitions of Ančić's pupils, with young Tomo Kralj obligatorily among them, take place at many school and culture centres throughout this country and abroad, three continents over. Some of the accompanying rewards were directed to young Tomo Kralj himself. The motifs of young Tomo Kralj's drawings and graphics are exclusively associated to the rural ambiance, countryside living and events of his Pitomača. Primitive art as artistic orientation was a result of his need of spontaneous search of a suitable form for his figurative expression.

Tomo Kralj brings the motifs of his first artistic experience along when he moves to the city of Zagreb and remains loyal to the rural ambiance, topics and subjects of his childhood. All of it is accentuated by the encounter with Ivan Lacković Croatia, the great man of our primitive art who introduced him to the figurative expression of the art and was his first teacher and paragon.

The artistic stimuli Tomo Kralj gets from Ivan Lacković are transformed and enriched by his own ideas which show vividly in his paintings. The manner of primitive art is the closest style to Tomo so it is most natural for him to accept it. The more so as his first

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Poticaje za formom likovnog izražavanja koju prima pod uticajem Ivana Lackovića Tomo Kralj prenosi, izgrađuje i dograđuje u vlastitoj formi i sadržajima koje unaša u svoje slike. Zadržao je likovni izraz u stilu naive, jer mu je taj način likovnog izražavanja i najbliži. Tim više jer je i sa motivima svojih slika vezan za sredinu i tematiku svojih prvih likovnih doživljaja i prvih likovnih ostvarenja. Tomo Kralj ostao je lirski pjesnik svoje seoske sredine, onog širokog prostora u pejzažu iz kojega se odrazuje bogatstvo i ljepota prirode. Pjesnik koji se saživio sa prirodom.

Gledajući slike Tome Kralja moramo ponoviti riječi talijanskog kritičara povodom izložbe u Rimu: "Izložena djela odišu radošću, očaravaju kao nalet osvježavajućeg vjetrova koji nam potiče osjećaj zahvalnosti za slikanje Tome Kralja".

Sugestivna snaga koju osjećamo pred djelima Tome Kralja iz kojih se odrazuje njegova poruka – veselje životu – koju tako intenzivno doživljavamo pred njegovim djelima – garancija je za njegov daljnji uspon i afirmaciju.

artistic experience shows in the motifs of his paintings. Tomo Kralj remains a lyrical poet of his rural ambiance, of the vast space in his landscape that reflects the wealth and beauties of nature. He is a poet who identifies himself with nature.

Watching Tomo Kralj's paintings we have to quote an Italian critic who said at his exhibition in Rome: "The exhibited work breathes out joy and fascinates like a refreshing wind dash provoking a feeling of gratitude."

The suggestive strength we feel in front of Tomo Kralj's work reflecting his message – a joyful anticipation of life – that is so intensely felt in his paintings is a guarantee to his further ascent and recognition.

ikonografski i načinom slikanja (na staklu) Tomo Kralj pripada podravskom krugu, točnije rečeno, njegovoj lirskoj, lakovićevskoj varijanti. Ova Tomina pripadnost Podravini nije, međutim, ni malo slučajna, jer Tomo i jest Podravac (rođen 1944. u Kloštru Podravskom) i on u stvari duguje svoj interes za slikarstvo Dragutinu Ančiću, istom pedagogu koji je bio mentor i Ivanu Lackoviću Croati. Reference su, dakle, više nego jasne!

U našoj se naivi javlja Tomo Kralj oko sedamdesete, što znači u godinama svjetske afirmacije onog famoznog "jugoslavenskog čuda", kako je našu naivu nazvao Anatole Jakovsky. I Tomo, kao i većina mladih podravskih slikara u tim godinama internacionalnog uspona, prihvaća hlebinski koncept dogmatski bezprizivno, jer mu upravo taj i takav koncept ne osigurava samo dragocjenu pripadnost slavnoj obitelji naivaca, već mu pruža i vizu za učešće na međunarodnim izložbama, što, očito nije beznačajno na samom startu. Na sreću Tomino školovanje (diplomirao na Višoj školi za građevnu industriju i građevinarstvo) ne pretstavlja hendikep za mladog slikara, jedan od razloga vjerovatno leži u činjenici da to nije komplementarni studij slikarstvu. Strastveno predan slikarstvu, Tomo je "uvučen" u podravsku slikarsku opsesiju iz koje više nema povratka. Kolikogod, međutim, izgleda danas povoljna činjenica ovog starta u trenutku najvišeg uspona naive, tu tek počinje prvi i pravi hendikep za generaciju sedamdesetih. U sjeni velikana naivne umjetnosti ostaje sve manje plodnog tla i osunčanog prostora za uzrast mladih i darovitih podravskih slikara. Kao da je bilo znatno "jednostavnije" (jer to nikada nije jednostavno!) razlikovati se od jednog uzora (Ivana Generalića), nego izdvojiti se iz širokog spektra već formiranih ličnosti (I. Rabuzin, I. Lacković Croata, M. Kovačić, I. Večenaj, J. Generalić itd.), a Tomo Kralj izdvajao se mukotrpno kao samostalna ličnost

Tomo Kralj belongs iconographically and by painting on glass to the Podravina Circle or, putting it more precisely, to its lyrical variant in the manner of Lacković. Tomo's membership to the Podravina Circle is by no means accidental for he originates from Podravina (born in Kloštar Podravski in 1944). He owes his curiosity of painting to Dragutin Ančić, the same pedagogue who was a mentor to Ivan Lacković Croata. The references speak for themselves!

Tomo Kralj's apparition in our primitive art comes about in the early seventies which means in the period of the worldwide recognition of the famous "Yugoslav miracle" to quote Anatole Jakovsky. In the years of international ascent the majority of young painters from Podravina accept dogmatically the Hlebine School conception. So does Tomo. Such a conception does not only ensure precious membership to the famed family of primitive artists. It issues the visa to the participation in international exhibitions which is not insignificant to a newcomer. Fortunately, the young artist is not handicapped by his education (he graduated from the Advanced School of Building Construction) most likely because it is not complementary to painting.

Favourably, as it may seem the fact that Tomo's apparition coincides with the highest ascent of the primitive art is the first real handicap for his generation of the early seventies. The shade of the great painters of primitive art leaves less fertile land and sunshine for the cultivation of gifted young painters. It seemed to have been less complicated (though it is never simple at all!) to be different in comparison to a unique ideal (Ivan Generalić) than to detach oneself from the broad range of recognized artists (I. Rabuzin, I. Lacković Croata, M. Kovačić, I. Večenaj, J. Generalić etc.). Tomo Kralj was painstakingly building up his independent personality detached from the spectrum of Podravina's classics. Tomo

upravo iz ovog širokog spektra podravske klasike. Svoju je osjetljivost Tomo usmjerio spram poetskog i rustičnog u naivi, prema onoj, kako je već rečeno, za njega jedino mogućoj lirskoj lackovićevskoj varijanti. Što je, uostalom, i mogao drugo slikar Tomine senzibilnosti u trenutku "ugroženosti gradskom sredinom? Možda je u toj i takvoj orijentaciji bilo presudno i to što je ovaj slikar (sa svojim školovanjem) "istrgnut" iz svog seoskog ambijenta koji je u njemu ostao kao slika izgubljenog raja, sanjanog i neprekidno željenog, idealiziranog u urbanom "paklu". Ovaj sentimentalni i idealizirani odnos spram sela neprekidno i naglašeno je prisutan u Tominom djelu, za njega je selo pastorala, radosno podne jednog fauna, snimak sreće, idila izgubljenog djetinjstva. U Tominom selu ne radi se i neprekidno se svetkuje. I onda kada su kosci i orači na njivama i ljudi se probijaju kroz snježni pejzaž. Ovaj sunčani podravski kermes traje neprekidno u svečanosti oblaka i svijetla. U tom kontekstu ne slika Tomo slučajno motive cvijeća, motiv tako tipičan za urbano slikarstvo, motiv iza kojeg se krije slikareva potraga za prirodom. "Prognan" iz svog biblijskog, kloštarskog raja, Tomo je ponio sa sobom sliku izgubljenog raja svog djetinjstva.

S ovom slikom svog seoskog, kloštarskog raja, danas je Tomo Kralj na tragu svoje vlastitosti, dovoljno zreo i samostalan, sposoban da izgradi svoju idiličnu, rustičnu viziju. Ova je slika rustičnog svijeta podjednako građena od seoskih reminiscencija i doživljaja grada i u toj isprepletenosti dvaju različitih utjecaja vidim Tominu šansu, mogućnost da na starim hlebinskim temeljima podigne svoj novi svijet sastavljen od poetskih snova. Od početka je trebalo biti jasno da će naiva biti upravo onakva kakvom će je oblikovati njeni slikari, a ne papirnata teza teoretičara. Prolazeći kroz temeljite izmijene i raznorodna iskustva, naiva je danas nešto sasvim drugo od onog što je bila u svom pionirskom (dogmatskom) hlebinskom razdoblju. Jedan od onih koji su doprinjeli njenoj izmijeni u generaciji mladih je i Tomo Kralj.

Zagreb, 1985

JOSIP DEPOLO

directed his sensitivity towards what is poetical and rustic in primitive art, i.d. the lyric variant in the manner of Lacković which is to him the only possible one. What else could a painter of Tomo's sensibility do in the moment of "the imperilment" by urban environment? The crucial thing for such an orientation of the painter might have been the fact that he had been "plucked out" (by his schooling) of his rural ambiance that has resided in him as a picture of a lost paradise constantly dreamt of, longed for and idealized in the urban "hell". The sentimental and idealized relation to countryside has been permanently and strikingly present in Tomo's work. Countryside is to him a pastorella, a joyful noon of a faun, a snapshot of happiness, an idyll of lost childhood. One does not work at all and is constantly engaged in festivities in Tomo's countryside; even at the time of haymaking and ploughing or in wintertime when people make way through a snowy landscape. The sunny Podravina's kermess goes on continuously in the festival of clouds and light. It is not by accident that within such a context Tomo paints floral motifs, a theme so typical for urban painting, a theme revealing the painter's pursuit of nature. "Exiled" from his Biblical Kloštar's Eden Tomo took along the picture of the lost paradise of his childhood.

Today Tomo Kralj is on the trace of his self-possession, mature enough and independent, able to build up his own idyllic and rustic vision. The picture of rustical world is formed by rural reminiscences and urban experience; and in that interspersed of the two different impacts I can make out Tomo's chance and possibility to make up his own new world of poetic dreams on the Hlebina cornerstone. It should have been clear right from the start that primitive art was to be shaped by its painters and not by a paper thesis of art theoreticians. Passing through radical changes and heterogeneous experiences the primitive art today quite differs from its pioneer (dogmatical) Hlebina period. Tomo Kralj is one of the younger generation who gave his contribution to the change.





GUSKE 35 × 50 ulje na staklu 1974



ORANJE 60 × 50 ulje na staklu 1978



NABIRALJA 40 × 45 ulje na staklu 1978



PRALJE 40 × 45 ulje na staklu 1979



POPIRKOVANJE 50 × 60 ulje na staklu 1981



Z GORIC II 30 × 35 ulje na staklu 1981



ŠEFI XXII 50 × 60 ulje na staklu 1983



PEČENJE RAKIJE 40 × 45 ulje na staklu 1984





LJILJANI 25 × 30 ulje na staklu 1984



*Tomasz Łucz. Tomia 20*



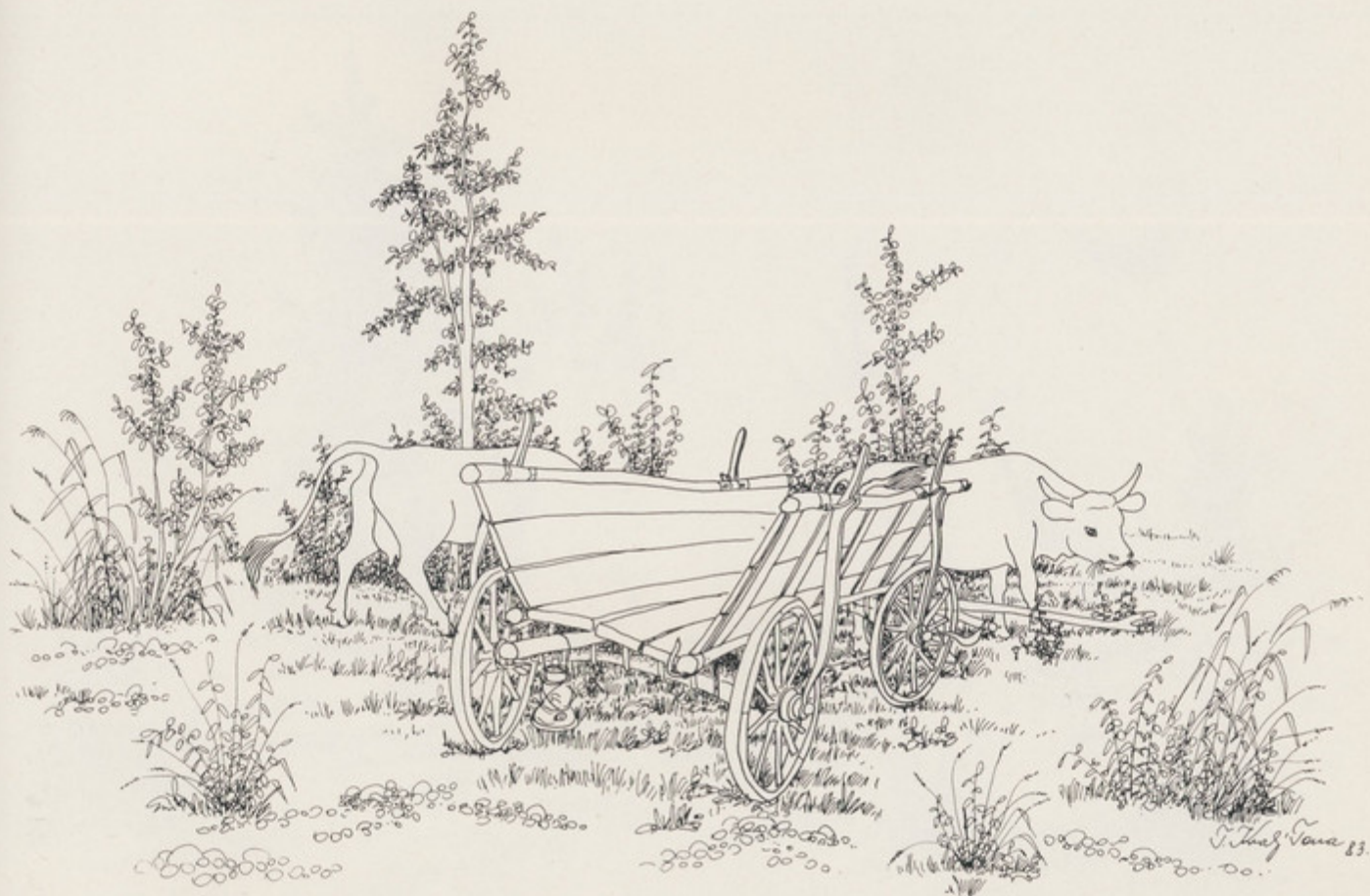
GUSKE 50 × 35 crtež 1979







KORITAR 50 x 35 crtež 1983



ČEKANJE 50 × 35 crtež 1983

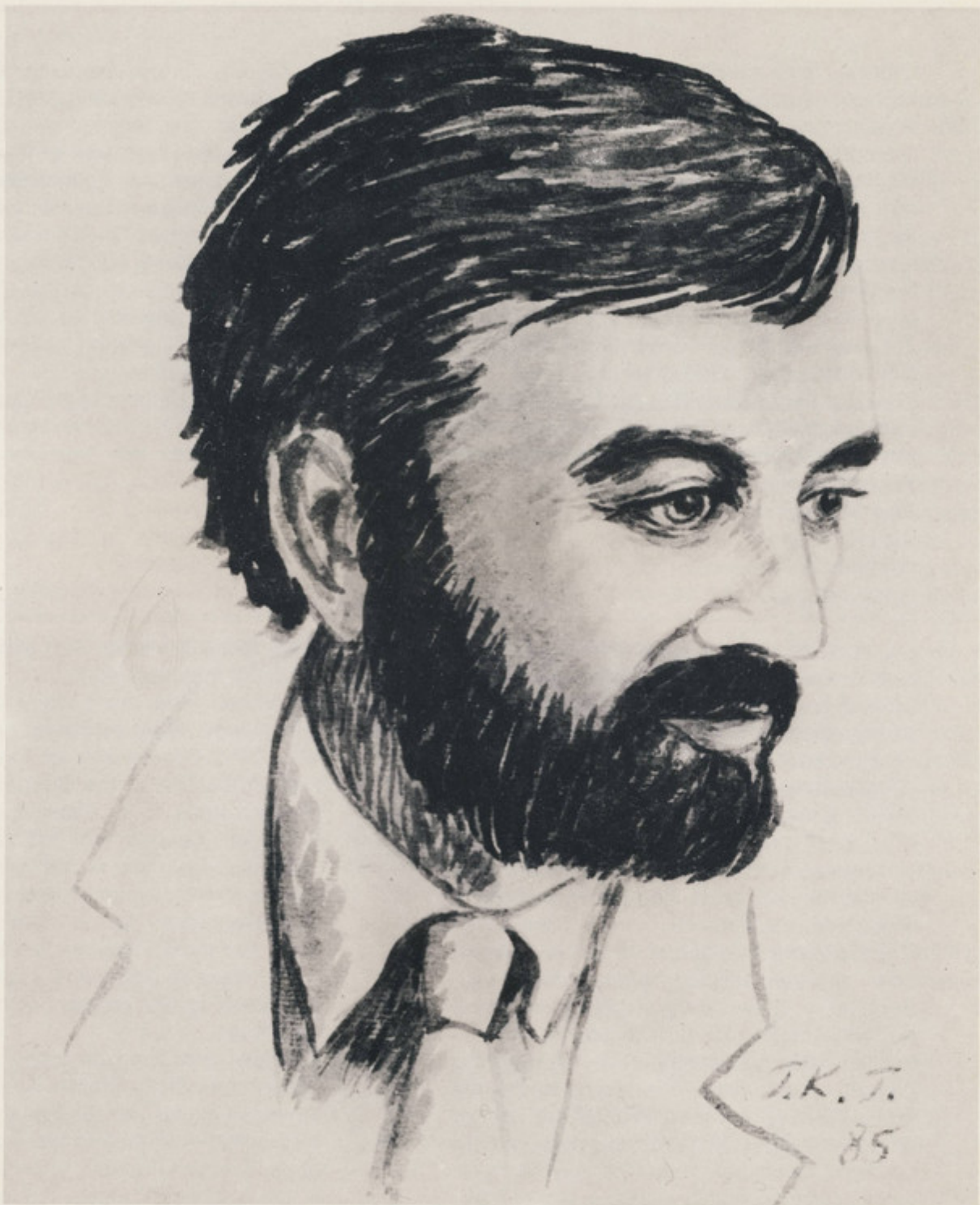


BIK 50 x 35 crtež 1985



- 1944 Roden je u posljednjoj ratnoj zimi 14. 12. u zbjegu na obroncima Bilogore, u vinogradima "Veseli breg" kraj Kloštra Podravskog.
- 1952 Učenik je 2. razreda Osnovne škole u Kloštru Podravskom. Na izložbu dječjih crteža u Novom Sadu radovi mu nisu primljeni sa primjedbom da ih nije radilo dijete tog uzrasta.
- 1954 Kao učenik radi za učiteljicu Dragicu Ormaž koja predaje u prvom razredu, likovnu obradu abecede, kada slikanjem zarađuje prve honorare za sladoled.
- 1956 Učenik je Osmogodišnje škole u Pitomači gdje prvi puta izlaže na izložbi dječjih drvo-reza u Pitomači, a nastavnik likovnog odgoja mu je Dragutin Ančić. Također sa svojim vršnjacima izlaže u Virovitici i Bjelovaru.
- 1957 Pod pedagoškim vodstvom Dragutina Ančića izlaže u Zagrebu, Splitu, Münchenu, Italiji, Japanu i Australiji.
- 1958 Izlaže na izložbi dječjih crteža u Čehoslovačkoj pod nazivom "Borba za mir u svijetu" gdje dobiva ZLATNU MEDALJU i nagradu. Također izlaže i u NEW DELHIU na izložbi SHANKAR'S INTERNATIONAL CHILDREN'S COMPETITION, te u Kini i drugim zemljama.
- 1959 Prilikom primanja zlatne medalje iz Čehoslovačke, kino klub "Slavica" u Pitomači snima jedan od svojih prvih filmova. Nakon zakašnjanja na upis u školu primjenjene umjetnosti u Zagrebu, upisuje se u Srednju ekonomsku školu u Koprivnici.
- 1963 Završava Srednju ekonomsku školu u Koprivnici i zapošljava se u PIK-u "Sljeme", Poljopogon u Zagrebu.
- 1964 Odlazi na odsluženje vojnog roka u Prištinu.
- 1965 Nakon povratka iz armije ne dobiva posao i radi kod oca u Kloštru Podravskom kao fotograf.
- 1944 Born during the last wartime winter at a refuge among the vineyards called "A Merry Hillside" on the Bilogora slopes in the vicinity of Kloštar Podravski on December 14<sup>th</sup>.
- 1952 Attends the second grade of the primary school in Kloštar Podravski. His participation at the exhibition of children's painting in Novi Sad is refused on the ground that his drawings are not attributive to a child of his age.
- 1954 As a schoolboy helps his teacher Mrs. Dragica Ormož with plastic elaboration of alphabet. Thus he earns his first fees he used to spend on icecream.
- 1956 Attends the primary school at Pitomača and takes part in the exhibition of children's woodcuts. His teacher of fine arts is Mr. Dragutin Ančić. Joins his coevals at exhibitions in Virovitica and Bjelovar.
- 1957 Pedagogically guided by Mr. Dragutin Ančić takes part in exhibitions in Zagreb, Split, Munich, Italy, Japan and Australia.
- 1958 Takes part in the exhibition of children's drawings entitled "A Struggle for the World-peace" in Czechoslovakia and gets rewarded with a golden medal. Exhibits his paintings at the Shankar's International Children's Competition in New Delhi, China and other countries.
- 1959 The motion-picture club "Slavica" at Pitomača makes a film on the ceremony of receiving the golden medal from Czechoslovakia which is one of the club's first motion pictures. Missing enrolment in the School of Fine Arts in Zagreb, he gets admitted to the secondary school (Economics division) in Koprivnica.
- 1963 Graduates from the secondary school (Economics division) in Koprivnica. Gets

- 1966 Polaže ispit za kvalificiranog fotografa u Djurdjevcu.
- 1967 Zapošljava se ponovo u PIK-U "Sljeme", Tvornici stočne hrane Sesvete i upisuje na Višu tehničku školu za građevinsku industriju i građevinarstvo u Zagrebu.
- 1968 Često se druži sa Ivanom Lackovićem Croatom i kod njega pomalo uči slikati na staklu.
- 1969 Pomalo slika na staklu ali ne izlaže.
- 1970 Obilazi slikare po Podravini i surađuje na snimanju emisija za Radio Zagreb, Naši krajevi u riječi i glazbi.
- 1971 Ženi se sa Verom Kovačević i iste godine dobiva kćer Višnju. Slika na staklu ali ne izlaže.
- 1972 Sve više slika na staklu i uči kod Lackovića.
- 1973 Završava Višu tehničku školu za građevnu industriju i građevinarstvo u Zagrebu, prelazi raditi u Elektronički računski centar PIK-a "Sljeme".
- 1974 Učlanjuje se u društvo amatera likovnih umjetnika Grupa 69 u Zagrebu, te postaje član Društva naivnih umjetnika SR Hrvatske. Izlaže na grupnim izložbama u Zagrebu, Milanu i Rimu.
- 1975 Delegat je u SIZ-u kulture općine Peščenica, gdje vrši ulogu Predsjednika Izvršnog odbora i delegat je u USIZ-u kulture grada Zagreba gdje je član izvršnog odbora. Izlaže na mnogim grupnim izložbama u Zagrebu, Veroni, Beogradu i prvi puta samostalno izlaže u Crikvenici, te u Virovitici.
- 1976 Predsjednik je Skupštine SIZ-a kulture općine Peščenica i delegat USIZ-a grada u SIZ-u kinematografije Hrvatske. Skupština grada Zagreba imenovala ga je za člana Odbora za izgradnju Nacionalne i sveučilišne biblioteke u Zagrebu i Arhiva Hrvatske u Zagrebu. Ove godine rodio mu se sin Branimir. Izlaže na mnogim grupnim izložbama u Zagrebu, Svevozarevu, Crikvenici, Calabrii.
- 1977 Izlaže na samostalnoj izložbi u Rimu i u employed with PIK "Sljeme" in Zagreb.
- 1964 Military service at Priština.
- 1965 Military service over, joins his father in Kloštar Podravski to work as a photographer.
- 1966 Qualifies for a photographer, having passed an exam at Đurđevac.
- 1967 Gets employed once again with PIK "Sljeme" at its Cattle-food factory and enrolls in Advanced Technical School of Building Construction in Zagreb.
- 1968 Joins Ivan Lacković Croatia as a companion very often and gets increasingly familiar with the art of glass-painting.
- 1969 Makes his first glass-paintings but does not exhibit them.
- 1970 Makes visits to the painters of the Podravina Circle and takes part in the Radio Zagreb broadcasts entitled "Our Districts through Words and Music".
- 1971 Gets married to Vera Kovačević. His daughter Višnja is born. Makes glass-paintings but still does not exhibit them.
- 1972 Serves his artistic apprenticeship with Lacković.
- 1973 Graduates from the Advanced Technical School of Building Construction in Zagreb. Takes up a new post within PIK "Sljeme" joining its Computing Center.
- 1974 Becomes a member of the society of amateur artists "Group 69" in Zagreb. Has a membership in the Society of Primitive Artists of the Socialist Republic of Croatia. Takes part in group exhibitions in Zagreb, Milan and Rome.
- 1975 A delegate to the Self-managing Community of Common Interest in Culture (SIZ kulture) of the Commune of Peščenica he takes up the position of the President of its Executive Committee. He is a delegate to the Associated Self-managing Community of Common Interest in Culture (USIZ kulture) of the City of Zagreb and a member of its Executive Committee. Participates in many group exhibitions



AVTOPORTRET 20 × 30 lavirani tuš 1985

- Zagreb, te na mnogim grupnim izložbama od kojih su najvažnije u Manili, Sionu i Zagreb.
- 1978 Diplomira na Fakultetu organizacije i informatike u Varaždinu. Sudjeluje u radu Komisije za vrednovanje filmske proizvodnje SR Hrvatske 76 i 77 godine. Izlaže na samostalnoj izložbi sa kiparom Zlatkom Zlatićem u Zagreb, te samostalno u Crikvenici i Cloppenburgu u SR Njemačkoj. Također izlaže na mnogim grupnim izložbama od kojih su najznačajnije u Zürichu i Zagreb. Imenovan je u Organizacioni odbor Zagrebačkog salona.
- 1979 Prelazi iz ERC "Sljeme" u ZOIO Croatia. Kao član radi u Komisiji za vrednovanje komplementarnih djelatnosti kinematografije SR Hrvatske. Izlaže u zgradi Ujedinjenih naroda u New Yorku pod nazivom UMJETNICI '79. Izlagao je i na drugim grupnim izložbama od kojih su važnije u Schluchsee, New York više puta, Dubrovnik, Rio de Janeiro, Sao Paulo.
- 1980 Obranio je magistarski rad na Sveučilištu u Zagreb. Izlaže na više zajedničkih izložbi od kojih su značajnije 2<sup>nd</sup> BIENNIAL OF YUGOSLAV ART u New Yorku, te u Zagreb, Strasbourg, Buenos Airesu, Cordobi i dr.
- 1981 Promoviran je u magistra društvenih znanosti iz područja informacijskih znanosti. Prelazi iz ZOIO "Croatia" u RO Delta, kasnije ISKRA DELTA. U okviru ART EXPO u New Yorku samostalno izlaže 8. puta. Izlaže i na više zajedničkih izložbi od kojih su najvažnije u Stuttgartu i Lenjingradu.
- 1982 Izlaže na više zajedničkih izložbi u Zagreb gdje dobiva Zlatnu plaketu INOVA '82, Beogradu gdje dobiva Plaketu grada Beograda, te Frankfurtu, Zelligen St. i dr. Postaje član Zajednice likovnih radnika Zagreb. Kao član Znanstveno-nastavnog vijeća CSBDIZ-a dobiva PRIZNANJE za rad na ostvarivanju i unapređivanju znanstveno-nastavne djelatnosti centra za postdiplomski studij iz bibliotekarstva, dokumentacije i informacije u Zagreb, Verona, Belgrade. Gives the first two individual exhibitions at Crikvenica and Virovitica.
- 1976 Becomes the President of the Assembly of the Self-managing Community of Common Interest in Culture (Skupština SIZ-a kulture) of the Commune of Peščenica and a delegate of the Associated Self-managing Community of Common Interest of the City of Zagreb (USIZ grada Zagreba) to the Self-managing Community of Common Interest in Cinematography of Croatia. Appointed a member of the Committee for the building of the National and University Library of Zagreb and the Archives of Croatia in Zagreb by the Assembly of the City of Zagreb. His son Branimir is born. Takes part in many group exhibitions in Zagreb, Svetozarevo, Crikvenica, Calabria.
- 1977 Exhibits at individual exhibitions in Rome and Zagreb and takes part in many group exhibitions, those in Manila, Sion and Zagreb being the most important ones.
- 1978 Graduates from the Faculty of Information Technology. Goes on taking part in the activity of the Commission for Evaluation of the Film Production of the Socialist Republic of Croatia since 1976. Displays his work at an exhibition together with the sculptor Zlatko Zlatić in Zagreb and at two individual exhibitions at Crikvenica and Choppenburg, F.R. of Germany. Takes part in many group exhibitions, the most important ones among them taking place in Zürich and Zagreb. Appointed to the Zagreb Salon Organization Committee.
- 1979 Changes from the Computing Center of PIK "Sljeme" to ZOIO Croatia. A member to the Commission for the Evaluation of the Complementary Activities of the Cinematography of the Socialist Republic of Croatia. Takes part in the exhibition "Artists-79" at the UN built

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- macijskih znanosti.
- 1983 Izlaže na više zajedničkih izložbi od kojih su najznačajnije u Hannoveru, Wolfsburgu, Zap. Berlinu, Travniku, Zenici i Zagrebu.
- 1984 Samostalno izlaže u Krapinskim Toplicama, a zajednički izlaže u Sarajevu i Beogradu.
- ding, New York City  
Displays his paintings at various group exhibitions in Schluchsee, several times in New York, Dubrovnik, Rio de Janeiro, Sao Paulo
- 1980 Gets a M.A.degree at the University of Zagreb.  
Takes part in the 2<sup>nd</sup> Biennial of Yugoslav Art, New York and many other group exhibitions in Zagreb, Strasbourg, Buenos Aires, Cordoba etc.
- 1981 Promoted to a M.A. of the social science. Changes from ZOIO "Croatia" to RO Delta, later named ISKRA DELTA.  
Individually exhibits his paintings within ARTEXPO for the eighth time in New York  
Takes part in many group exhibitions, to mention just the ones in Stuttgart and Leningrad.
- 1982 Takes part in many group exhibitions in Frankfurt and Zellingen. Receives a golden medallion INOVA '82 in Zagreb and a medalion of the City of Belgrade. Becomes a member of the Association of Artists in Zagreb. A member of the Scientific and Educational-Council of CSBDIZ gets a Certificate of Appreciation for contributing to the development of scientific and educational activities of the Centre of the Postgraduate Study of Librarianship, Documentation and Information Technology.
- 1983 Exhibits at many group expositions in Hannover, Wolfsburg, West Berlin, Travnik, Zenica and Zagreb.
- 1984 Exhibits individually at Krapinske Toplice. Takes part in group exhibitions in Sarajevo and Belgrade.

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RO ISKRA DELTA je proizvođač kompletnih računarskih sistema sa uhodanim razvojem i proizvodnjom mašinske opreme, systemske i aplikativne programske opreme, sa organizovanom prodajom, školovanjem, održavanjem i inženjeringom. Snagu i rezultate naše RO treba tražiti u stručnim i kreativnim kadrovima. Glavni proizvodi i najznačajnije oblasti rada RO ISKRA DELTA su:

- poslovni računarski sistemi i odgovarajuća aplikaciona programska oprema
- procesni računarski sistemi i odgovarajuća aplikaciona programska oprema
- informacioni sistemi i mreže
- planiranje, instaliranje i održavanje mašinske i programske opreme
- obrazovanje
- inženjering
- savetovanje

Modularnost i međusobna kompatibilnost mašinske opreme, systemske i aplikacione programske opreme, interaktivan rad i jednostavnost rukovanja i održavanja predstavljaju najznačajnije karakteristike kojima se odlikuju računarski sistemi DELTA. ISKRA DELTA proizvodi porodicu računarskih sistema koja obuhvata mikroracunare, 16-bitne i 32-bitne računare. Pored mašinske opreme, ISKRA DELTA takođe planira i uvodi odgovarajuću systemsku i aplikacionu programsku opremu.

Preduslov za uspešan rad računarskih sistema jeste pre svega dobro razvijena služba održavanja. Služba održavanja RO ISKRA DELTA prvenstveno se odlikuje visoko kvalifikovanim kadrom i uvođenjem najnovijih oblika daljinske dijagnostike i računarskog praćenja zaliha i distribucije rezervnih delova.

ISKRA DELTA pridaje obrazovanju veoma veliki značaj, budući da pruža mogućnost stručnog usavršavanja korisnicima sistema DELTA, kao i sopstvenim kadrovima.

ISKRA DELTA polaže veliku pažnju spoljnotrgovinskoj delatnosti. Jedan od glavnih zadataka koje je sebi postavila naša radna organizacija je da potraži nova tržišta za svoje proizvode.

ISKRA DELTA designs, manufactures, markets, distributes and services computers and associated peripheral equipment, related software and supplies.

The greatest assurance of ISKRA DELTA growth are all the employees who have joined their professional and creative capabilities and it is their efforts that have brought business results and continuous development.

ISKRA DELTA main products and activities are:

- business computer systems and applications,
- process computer systems and applications,
- information systems and networks,
- planning, installation and maintenance of hardware and software,
- training,
- engineering,
- consulting.

At present ISKRA DELTA produces a complete family of computers, ranging from the small 8-bit microcomputers to the more powerful 32-bit systems and much attention has been paid to making them as compatible as possible with each other. We also offer a complete line of printing terminals, video display terminals and a range of special options.

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TOMO KRALJ TONA  
Monografija

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Urednik: Damjana Simončič

Autori tekstova: Nevio Iori  
Juraj Baldani  
Antun Bauer  
Josip Depolo

Fotoobrada: Josip Kralj

Prevodi: Jasna Jurič  
Jasmina Hercog

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