



Gradska Galerija

Fra PETAR PERICA VIDIĆ





# Fra PETAR PERICA VIDIĆ

slike  
pictures



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## UMJETNOST JE MOST IZMEĐU NEBA I ZEMLJE

(iz životopisa)

Rođen sam 7. kolovoza 1938. godine u Sarajevu, na Bistriku. Moji su roditelji, Jozo i Mara (djevojačko ime: Soče), rodom iz Čapljine. Nakon vjenčanja preselili su se u Sarajevo, gdje otac dobiva posao na željezničkoj postaji Bistrik. Majka mi je bila kućanica, a naša obitelj vrlo brojna: tri brata i šest sestara. Ja sam sedmi u obitelji.

Roditelje pamtim kao beskrajno dobre, plemenite, marljive, ali i dosta stroge ljude. Odgajali su nas da budemo poštene, radni, skromni, skoro opčinjeni altruizmom. A kako bismo zajedno i mogli živjeti u ljubavi da taj duh nismo i sami prihvaćali?! Nakon školskih obveza pomagali smo i ocu i majci, ali i jedni drugima. Starija braća i sestre brinuli su se za mlade. Tako je najstarija sestra, uz školu, svršila i krojački zanat: svima nam je, potom, šivala prekrasne haljine i odijelca. Zahvaljujući njoj, susjedi su nam govorili da smo najbolje odjeveni. Neko smo vrijeme svi išli u školu; nitko od nas nije ostao bez srednje naobrazbe.

Otac je umro 1970. godine, u svojoj sedamdesetoj, a majka je doživjela lijepu starost: kada smo je 1990. izgubili, imala je osamdeset sedam godina. I danas sam uvjeren da za sve ono dobro koje posjedujem u sebi, moram biti zahvalan svojim roditeljima, naročito majci.

Moje je najranije djetinjstvo bilo dosta burno, odvijalo se u godinama Drugog svjetskog rata. Kad je rat počeo, bio sam trogodišnjak. Budući da nismo mogli živjeti samo od očeva rada, majka je bila prisiljena s nekolicinom nas poći u Slavoniju, u Đakovo, gdje neko vrijeme ostajemo, razdvojeni od oca. Koncem rata vraćamo se u Sarajevo, kad počinje i moje školovanje. I danas se sjećam tih prekrasnih godina, proslava božićnih blagdana, odlazaka na polnoćke s roditeljima, braćom i sestrama. Sjećam se i svojih vrsnika, dječjih igrarija do škole i nakon nastave, prekrasnih zima, sanjkanja, ugrijane peći... Kad je bilo lijepo vrijeme, a meni se i danas čini da tada i nije bilo ružna vremena, s vrsnicima sam ganjao krpenjak. Tada mi je bilo sve lijepo, sve nekako prožeto dobrotom, zlom rijetko...

Oduvijek sam volio kasne jeseni, jer su u meni stvarale neka posebna raspoloženja, govorile mi o nečemu izvornom, neponovljivom. U doba

## ART IS THE BRIDGE BETWEEN HEAVEN AND EARTH

( from the autobiography )

I was born on the 7th of August in Sarajevo, in the part called Bistrik. My parents, Jozo and Mara (born Soče) originally came from Čapljina, a small place in Herzegovina. Having married they moved to Sarajevo where my father got a job in the railway depot Bistrik. My mother was a housewife, and we had a very numerous family: three brothers and six sisters. I am the seventh child.

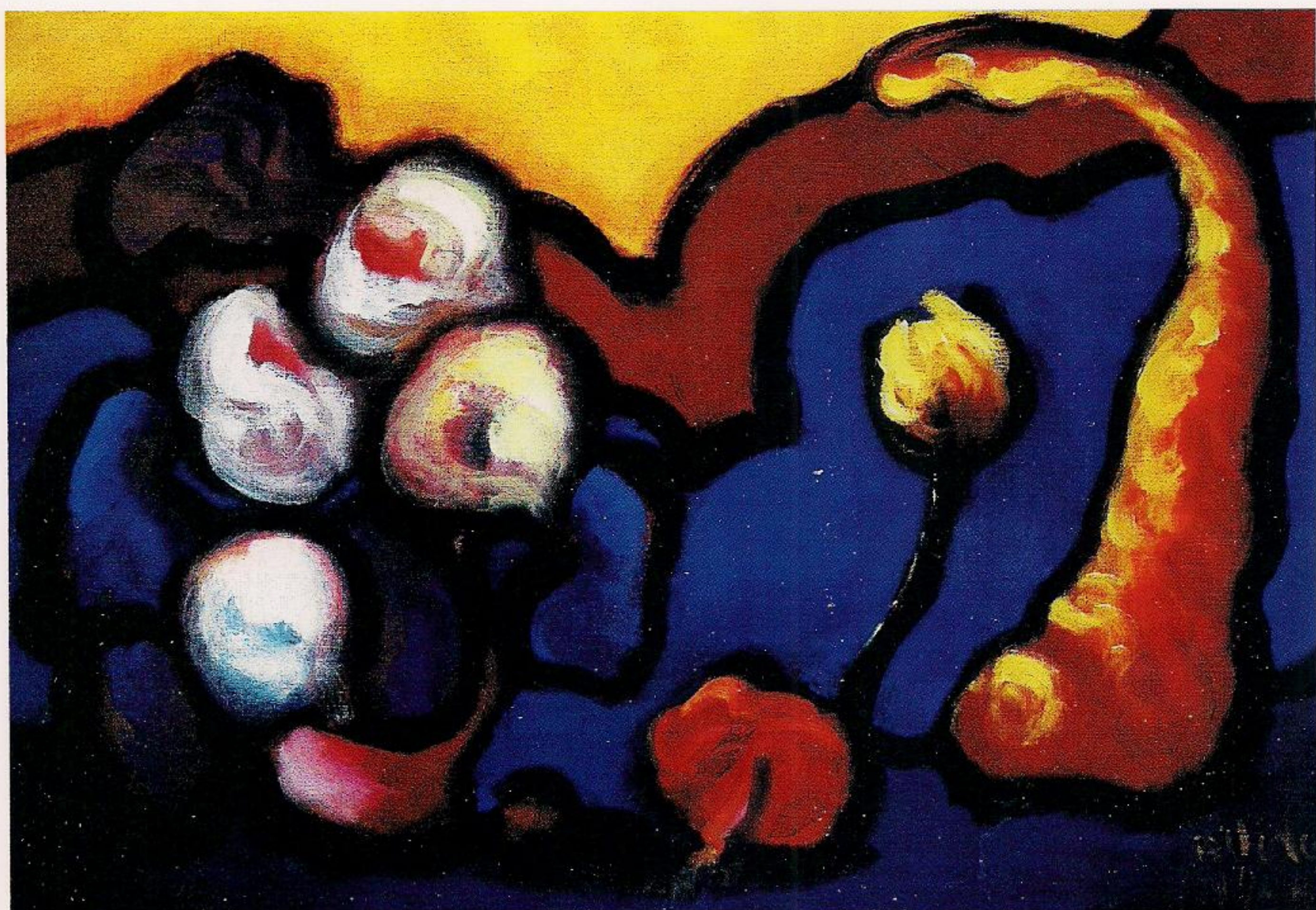
I remember my parents as immensely good, noble, hardworking, but also strict people. We were raised to be honest, diligent, modest, almost obsessed by altruism. And we couldn't have lived together in love had we not accepted this spirit. Having finished schoolwork and homework, we helped father and mother, and also each other. Older brothers and sisters took care of the younger. The eldest sister, together with school, learned the craft of sewing and sewed for all of us wonderful dresses and suits later. It was thanks to her that neighbours told us we were the best-dressed kids. For a time all of us went to school, and none of us was left without a secondary school diploma.

The father died in 1970 when he was seventy, and the mother lived to a ripe age: when she passed away in 1990 she was eighty-seven. I am convinced that for all the good I have in me I have to be grateful to my parents, especially my mother.

My infancy was quite turbulent since it happened during the II world war. When the war started I was three, and since we could not live on my father's salary only, the mother was forced to go with several of us children to Đakovo, in Slavonia, where we stayed for a while, separated from the father. At the end of the war we came back to Sarajevo, and my schooling started. I clearly remember those wonderful years, Christmas celebrations, and midnight masses with my parents, brothers and sisters. I also remember my coevals, the games we used to play going to school and after school, wonderful winters, and going to sledge and coming back to the warm stove... Weather permitting, and it seems to me that in those days weather was always fine, I played football with my coevals, or rather rag-ball. Everything seemed beautiful to me then, somehow filled by goodness. Rarely did I encounter evil...

I have always loved late autumn. It woke a special mood in me, telling me of something original, unique. I felt something creative in the wealth of its





BUĐENJE, 1999.  
ulje na platnu, 40 x 60

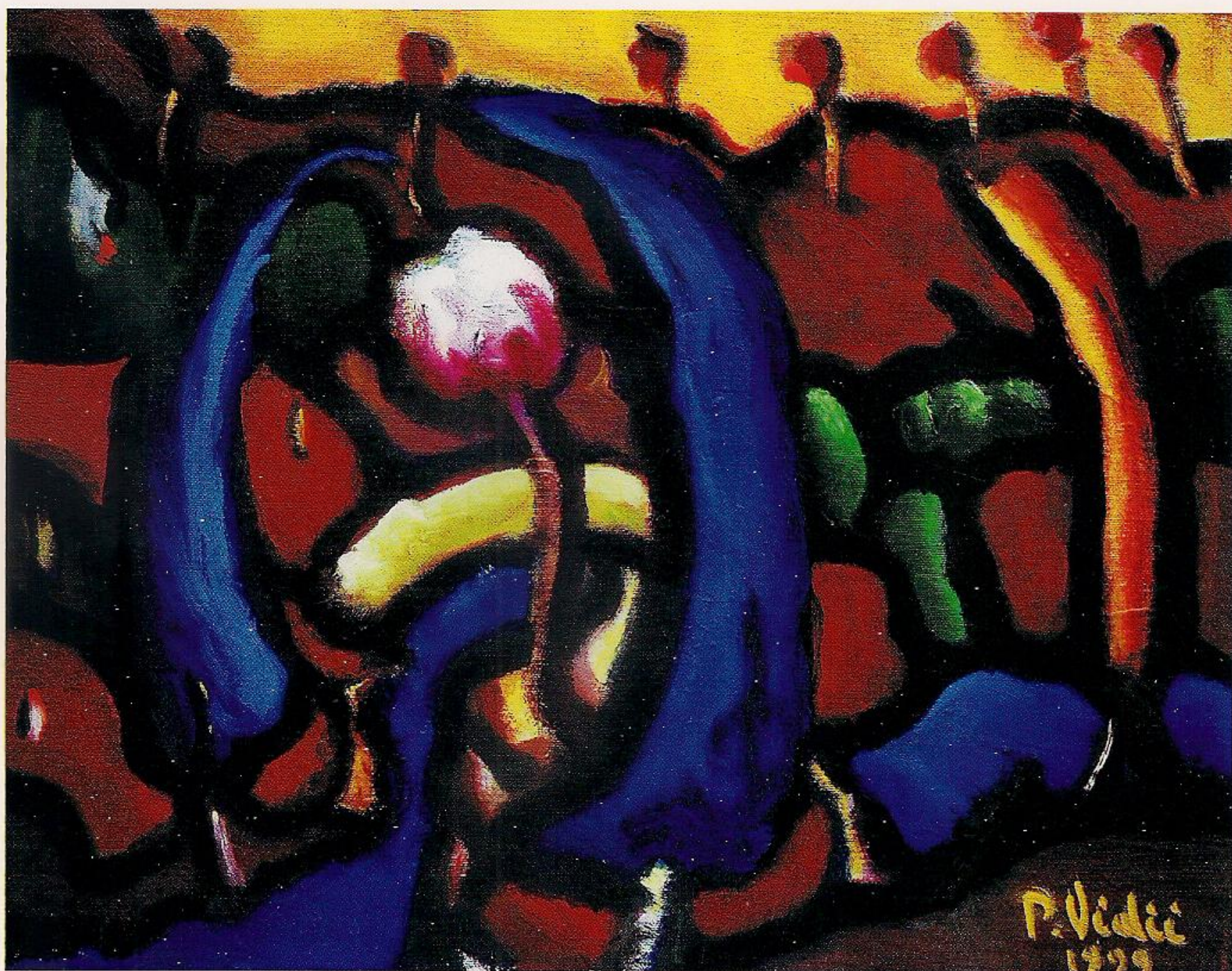
jeseni budilo se u meni nešto stvaralačko, u bogatstvu njezinih boja i danas zatreperim... Učiteljica nam je jednom dala zadaću: nacrtati jesen. Crtam kravu kako pase zadnje travke dara zemlje i sunca, a ona me vuče za uho, izvodi pred tablu i zahtijeva da taj crtež ponovim i na ploči. Onda mi se za grubost ispričava pred svima, priznaje originalnost moga rada na zadanu temu.

Od tada do danas prirodu doživljam kao nešto u čemu je moj drugi život, onaj kojega jedino mogu iskazati - crtež, boja, kist. I nedjeljama sam nešto slično doživljavao, odlazeći s roditeljima, braćom i sestrama na misu. Nedjelja je poseban dan Gospodnji u tjednu. Na misu se odlazi svečano obučen, misa je vrhunac slavlja toga dana. Prekrasni enterijer crkve tom slavlju daje nešto istinski božansko: čovjek u njemu kao da lebdi između neba i zemlje, kao da tek tada shvaća snagu vjere... Slike i vitraji čine se kao da ih je božanska ruka ostavila na zidovima! I tad shvatiš da i čovjek može mnogo: može stvoriti nešto što nadilazi zemaljska značenja, što dodiruje neke tajne, otkriti ono što svako oko ne vidi. Na misama me je od ranog djetinjstva progonila upravo ta

colour, and even today I tremble when I see them... Once the teacher gave us the task to draw the autumn. I drew a cow, grazing the last grass, the gift of the earth and the sun, and she, the teacher, took me by the ear and forced me to repeat the drawing on the blackboard. After that she apologized in front of all and recognized the originality of my work on autumn.

From that time I think of nature as the medium of my second life, the one I can only express through drawing, colours, and the brush. On Sundays I used to experience a similar thing, going to mass with my parents, brothers and sisters. Sunday is a special, Lord's day of the week. One goes to mass dressed gala, it is the culmination of the day's celebration. The magnificent interior of the church imparts something truly divine to this festival: a person hovers there between heaven and earth, grasping the power of faith, as if for the first time... Drawings, frescoes, mosaics, stained-glass windows. Then one realizes that a man is able to achieve much: to create something that transcends earthly meanings and touches on secrets, discovering what other eyes do not see. From infancy I was haunted





GLASNICI MIRA, 1999.  
ulje na platnu, 40 x 50

misao: mogu li i ja nešto slična načiniti? Odgovarao sam sam sebi: Bit ću i ja umjetnik. Lijepo djetinje želje, što li će mi donijeti stvarnost?

Godine 1950. upisujem se u klasičnu gimnaziju u Visokom. Sve je manje vremena za crtanje i slikanje, previše učenja, a profesori strogi, ne dopuštaju nikakvu površnost. Ali ja od slikanja ne odustajem, predajem mu se u vrijeme raspustâ, koje, baš zato, pamtim kao lijep san. Godine 1957. ponovno sam pred važnom odlukom: biti fratar ili ne?

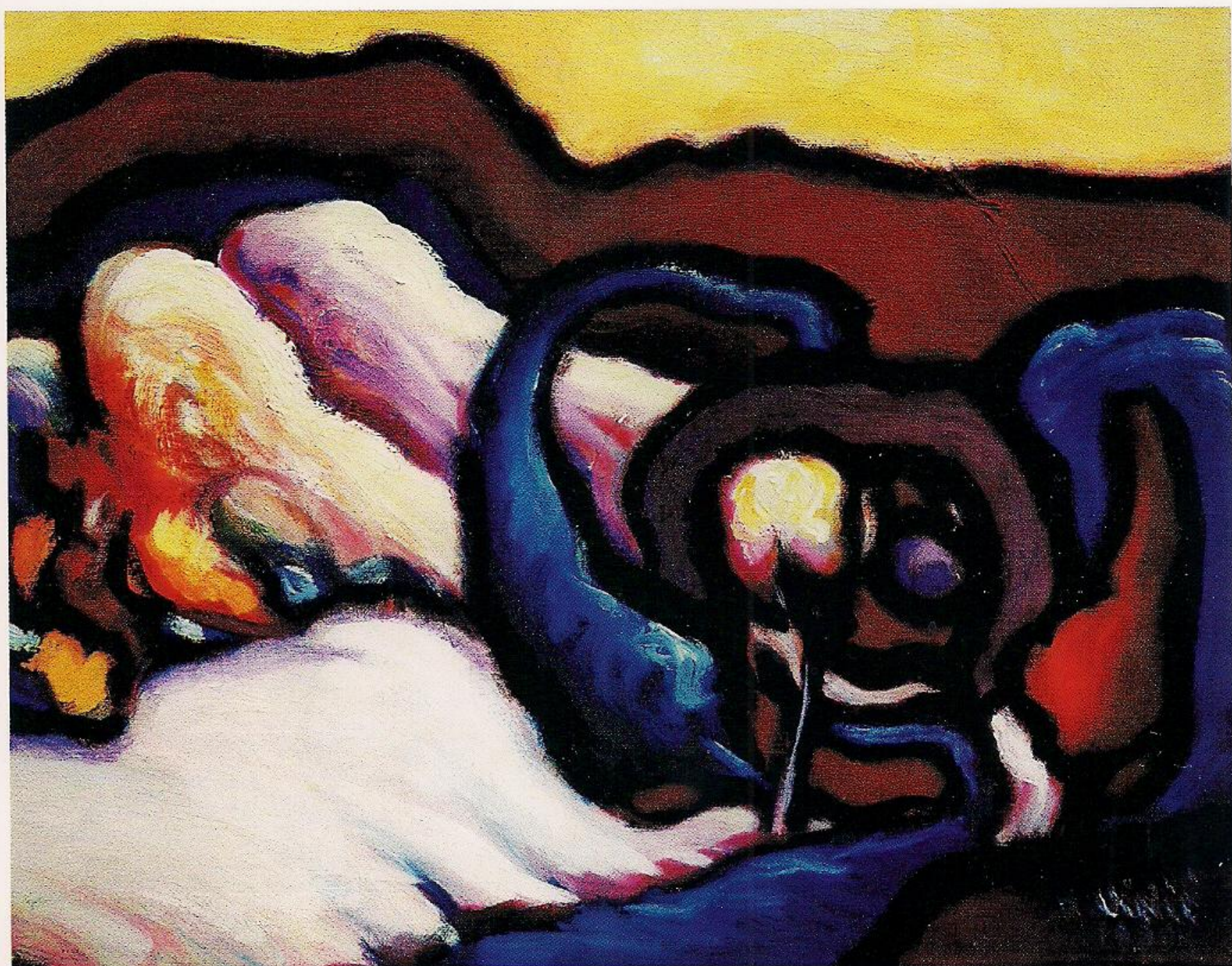
Tu, međutim, kao i kad je u pitanju slikarstvo, nema kolebanja: stupam u novicijat u Kraljevoj Sutjesci s znatiželjom i radošću. Cijelu godinu provodim u studiju, a u predahu od napornog učenja, povremeno i slikam. Često razmišljam i o djetinjstvu, kao o vremenu blaženstva. Stega je i ovdje stroga, ali su životni sadržaji drukčiji i ugodniji: slobodnih je aktivnosti mnogo, prekrasnih šetnji uz vječiti žubor rječice Trstionice sve je

by this thought when attending mass: could I make something similar? So I resolved: I will become an artist. It was a childish wish. What will the reality be?

In 1950 I enrolled the grammar school in Visoko. There was very little time for drawing and painting: one had to learn a lot, the professors were strict, not allowing any superficiality. But I did not give up painting; I indulged in during vacations, which I therefore remember as a beautiful dream. In 1957 I was faced with an important decision-should I become a friar?

But actually there was no reluctance in me and I became a novice in Kraljeva Sutjeska with joy and curiosity. I spent a whole year resting from strenuous study. Sometimes I painted. I often thought about childhood as a time of bliss. Discipline was also strict there, but life was different and more pleasant: a lot of free-time activities, many a wonderful walk along the permanent murmur of the Trstionica river. The year of my noviciate passed like a day.





POD CRVENIM PLAŠTEM, 1999.  
ulje na platnu, 40 x 50

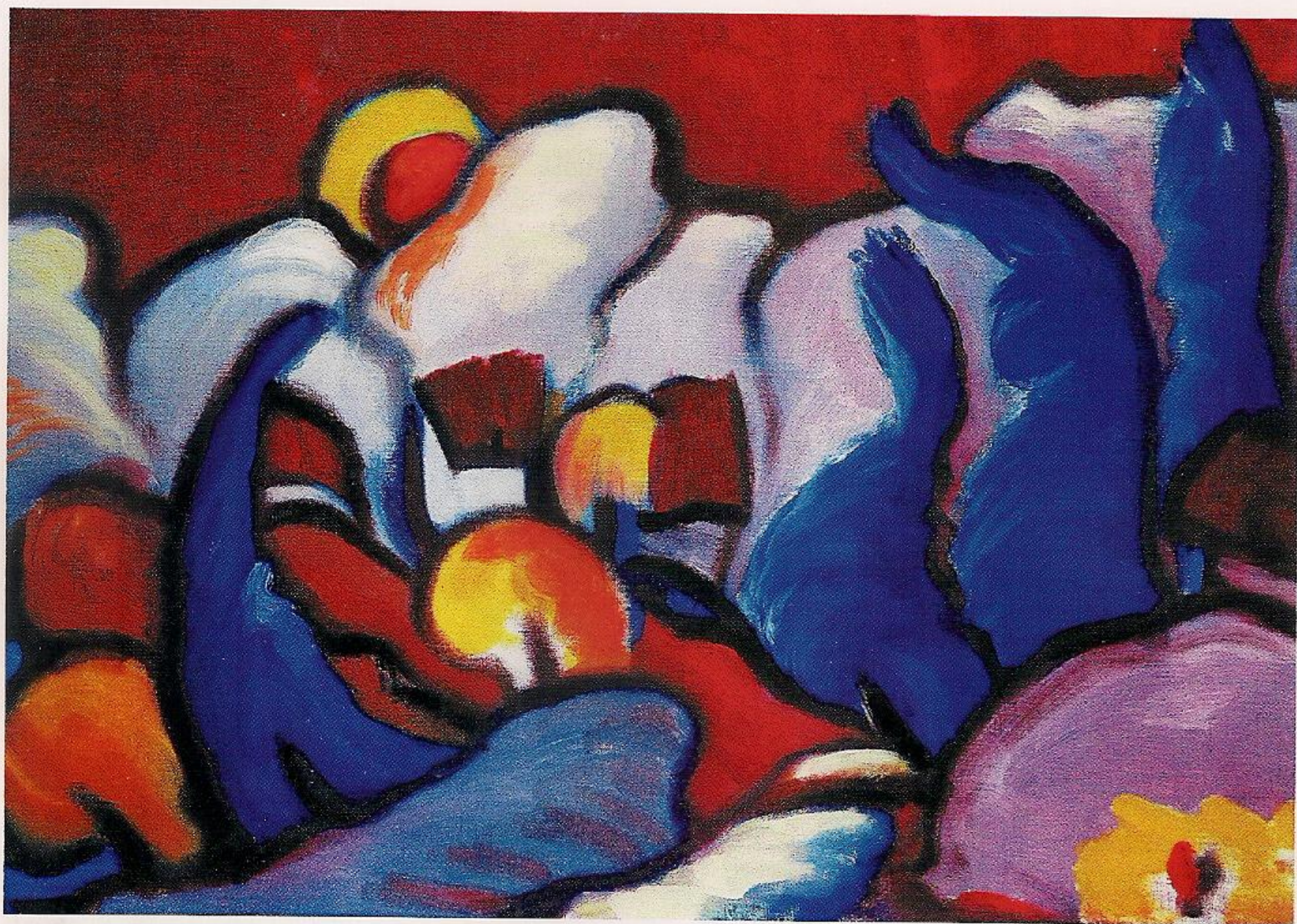
više. Godina novicijata kao tren. Onda povratak u Visoko, nastavak školovanja, završetak gimnazije. Postajem zreo i ozbiljan mladić, s diplomom velike mature u džepu. Opredjeljujem se za studij filozofije i teologije. Uz studij i dalje slikam kad god za slikanje imam vremena. Iznad moje kuće, na Bistriku, uzdiže se prekrasni Trebević, čije dijelove slikam, obično u vrijeme raspusta. Najčešće sam bez boja, ushićen prizorima prirode, ali nemoćan. Chardin veli: »Ne slika se bojama nego osjećajima«, a ja mu u sebi odgovaram: I bojama, gospodine!

Godina 1959. približava se svom koncu, moj studij filozofije i teologije napreduje. Napreduje i moje slikarstvo, bit ću, dakle, i umjetnik a ne samo fratar. Ilustriram i po koji časopis. Nakon treće godine studija odlazim u Livno, Goricu. U atelijeru Gabrijela Jurkića puna tri mjeseca primam poduke. Slušam ga i divim mu se. Kakav

Then I returned to Visoko, continued my education. I was a ripe and serious youth with a high school diploma in my pocket. In the university I enrolled philosophy and theology. But I also painted whenever I had time. Over my home in Bistrik towers the wonderful Trebević, and I painted many of its scenes, usually during school holidays. Very often I did not have any paint, so I was delighted by nature, but impotent. Chardin says: »One does not paint with paints but with emotions«, to which I respond: »But one has to have paints as well, sir!«

In the year 1959 my studies of philosophy and theology were going well, together with my painting. I knew then I was going to be an artist as well, not only a friar. Several periodicals published my illustrations. After the third year of my studies I went to Livno, to Gorica. For three full months I was taught in the studio of Gabrijel Jurkić. I listened to him, I ado-





POGLED NA SELO, 1999.  
ulje na platnu, 40 x 60

veliki slikar, kakav karakter! Njegove slike me prosto opijaju, njegova osoba me opčinjava. Plemenit, tih, skroman, a tako velik umjetnik! Na prvom satu ova zadaća: boca na stolu, nacrtati je i obojiti. Pa, ja to sve odavno radim, čak i uljanim bojicama. Sve ispočetka, dakle, ali kao Gabrijelov učenik... početak sladak.

Godine 1963. zaredjen sam za svećenika.

U ljeto 1964. završavam filozofskoteološki studij u Sarajevu. Starješinstvo me šalje godinu dana na praksu ( Kreševo i Kotor Varoš ). Od lipnja 1965. godine spremam se za studij umjetnosti. Mjesto studija: München. Tadašnje bosanske vlasti, međutim, uskraćuju mi putovnicu. Umjesto u München, odlazim u Ljubljano. Kod profesora Stane Kregara radim u atelijeru od jutra do mraka, punih petnaest mjeseci. I, konačno, dobivam putovnicu, ali kao državljanin Republike Slovenije. Odlazim na studij na Likovnoj akademiji u Beču (Akademie der bildenden Künste ).

I tamo sve počinjem od boce, i to olovkom. Tek nakon više mjeseci radim i uljanim bojama. Profesor je zadovoljan mojim radom, a ja sretan

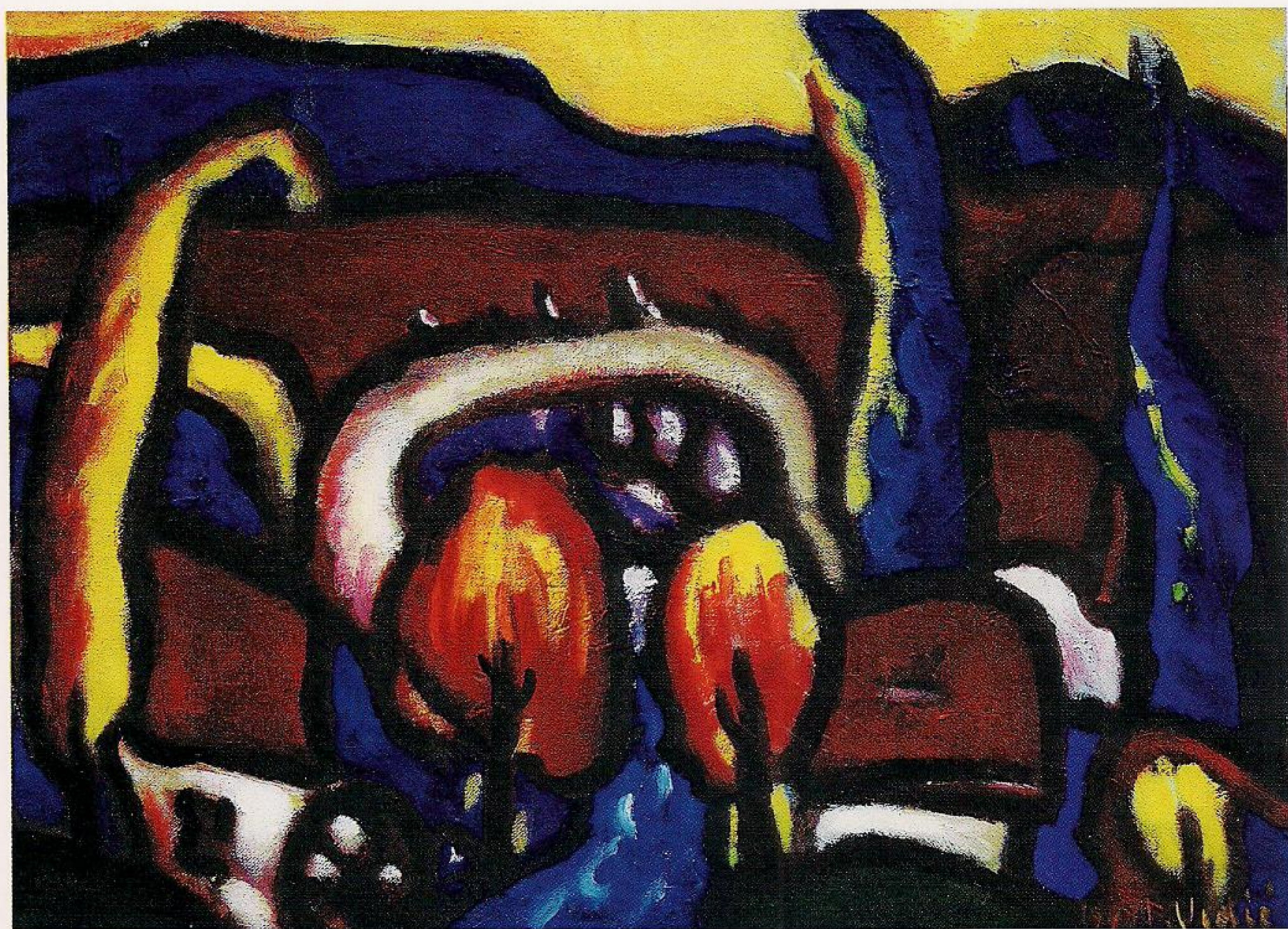
red him. What a painter, what a character! His paintings simply intoxicate me, and his personality enchants me. He was high-minded but silent and humble, and also such a great artist. His first lesson was to paint the bottle on the table. Well, I was doing that for a long time, even in oil. But I had to start from the beginning. Nevertheless, it was sweet to begin as Gabrijel's disciple.

In 1963 I was ordained for a priest.

I graduated in philosophy and theology in the summer of 1964 in Sarajevo. Church authorities sent me to Kreševo and Kotor Varoš for a year of pastoral field work. But from June 1965 I was getting ready for the study of art in Munich. But Bosnian state authorities refused to issue me a passport. So, instead to München I went to Ljubljana where I worked in the studio of professor Stane Kregar for full fifteen months. Finally I obtained a passport, but as a citizen of Slovenia. At that time I went to Vienna Art Academy (Akademie der bildenden Künste).

There I started from the bottle again, in pencil, and only after a few months was allowed to use oil paint. The professor was satisfied with my work,





LJEPOTA SUSRETA, 1999.  
ulje na platnu, 45 x 60

što polako ostvarujem željeni cilj: Bit ću i ja umjetnik, to više nije ona djetinja želja, već stvarnost.

Upisujem se na odjel grafike. Studiram marljivo i savjesno. Ali, pojavljuju se problemi s očima: preosjetljiv sam na kiseline i sklon upalama. To mi čini sve veće teškoće. Tako se polako udaljujem od grafike. Prelazim na slikanje.

Nakon nekoliko studijskih putovanja po Francuskoj, Njemačkoj, Italiji, u jesen 1970. godine vraćam se u Bosnu. U Visokom počinjem raditi na Franjevačkoj klasičnoj gimnaziji kao nastavnik likovnog odgoja, a potom i povijesti umjetnosti. Za taj rad i danas odvajam jedan dio vremena. Svim svojim učiteljima dugujem iskrenu zahvalnost. Od Gabrijele Jurkića, Stane Kregara pa do profesora Maxa Melchera i drugih profesora na Akademiji.

Biti svećenik i slikar istovremeno, za mene i danas ima jedno značenje: i prvo i drugo se ostvaruje u duhovnoj kategoriji. Oboje se temelji na vjeri, iz nje crpe svoju snagu, na njoj gradi ljubav. Ni svećenikom se ni slikarom ne može biti bez ljubavi, koju napaja vjera. Biti svećenik a nemati smisla i

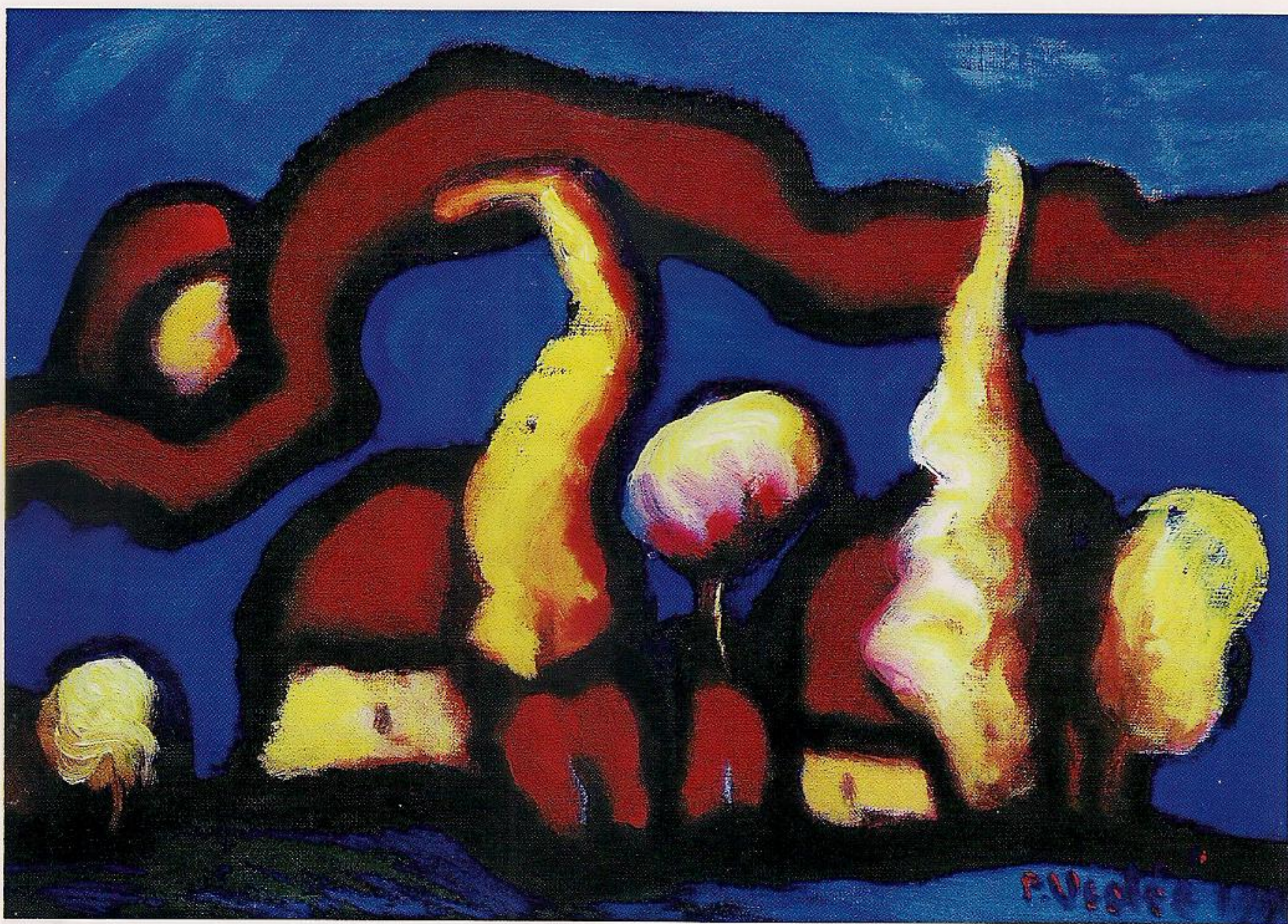
and I was happy to be on the way of accomplishing my aim. I was going to be an artist, it was not just a childish wish, but reality.

I enrolled the department of graphic arts. I studied diligently and conscientiously. But I had problems with my eyes: I was very sensitive to acids and susceptible to inflammations. So I moved away from graphics arts and went over to painting.

After several study trips to France, Germany and Italy I returned to Sarajevo, to Bosnia. I started working as a teacher of art and art history in the Franciscan grammar school in Visoko. I'm doing that on a part time basis now as well. I am sincerely thankful to all my teachers, from Gabrijel Jurkić, Stane Kregar, to professor Max Melcher and other professors at the academy.

Being a priest and a painter at the same time has always had for me one meaning: both are realized as a spiritual category. Both are also based on faith, get their respective strength from it, build love on it. Neither priest nor painter can exist without love that feeds on faith. It is simply unthinkable for me to be a priest and have no appreciation of art. After





RADOST SUSRETA, 1999.  
ulje na platnu, 35 x 50

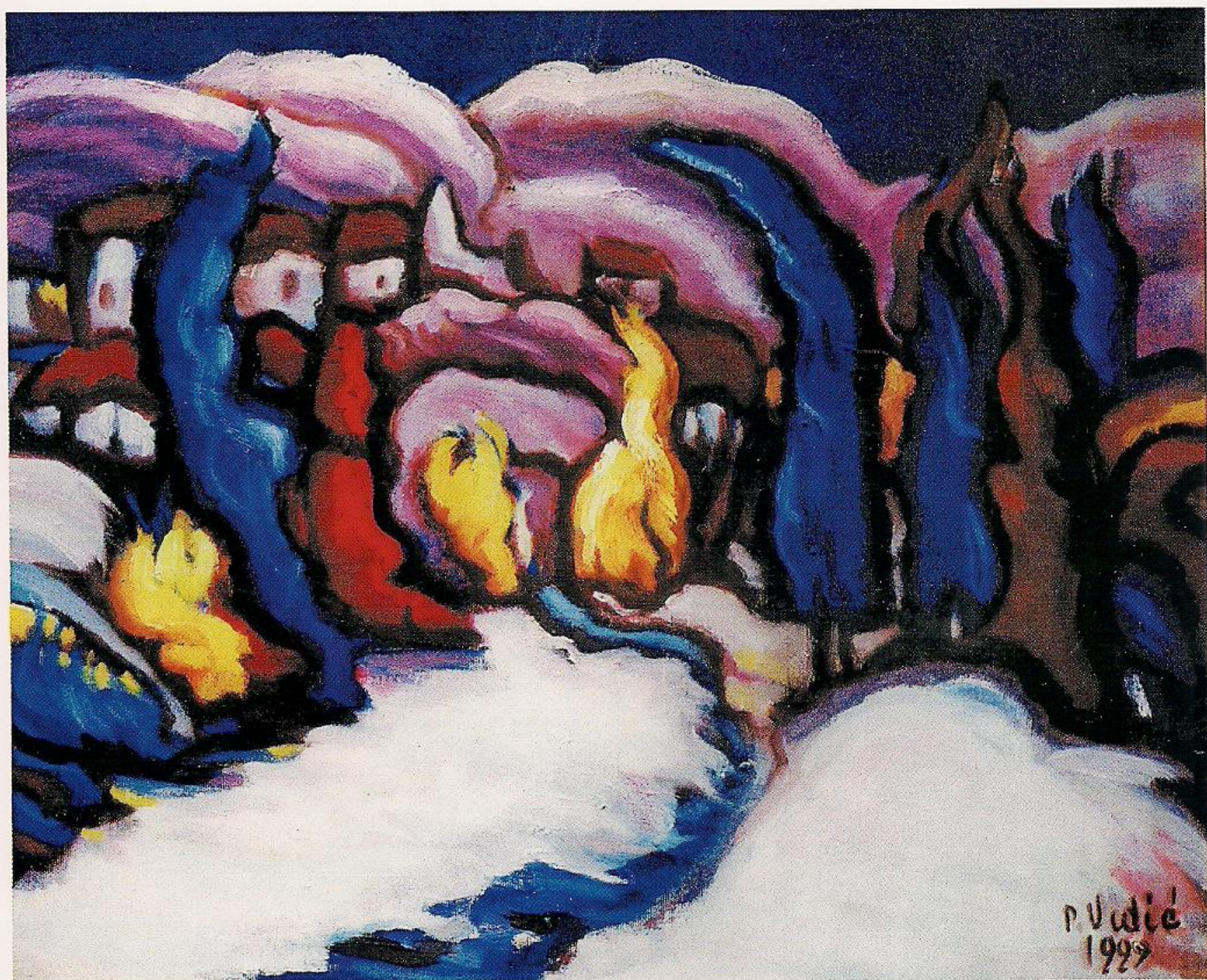
ljubavi za umjetnost, za mene je jednostavno nezamislivo. Kršćanstvo se, uostalom, otkad postoji, oduvijek oslanjalo i na umjetnost i na znanost. Mi, franjevci Bosne, više od sedam stoljeća prema umjetnosti imamo isti odnos: ona je za nas poseban dar kojim su obogaćene sve naše crkve, gotovo svi prostori u kojima živimo služeći Bogu. »Ujaci« su, sjetimo se, kriomice, na konjima, prenosili umjetnička djela sa Zapada i njima ukrašavali samostane i crkve svoje Provincije Bosne Srebrene.

Zašto najviše slikam prirodu? Zato što sam uvjeren da je u prirodi ljepota koja je neiscrpna i univerzalna. Priroda je za mene izvor plemenitosti, sklada, blagodati svake vrste. Kako mogu odbiti punu ruku kojom me dočekuje kud god se okrenem? Priroda je za mene, sama po sebi, umjetničko djelo. Umjetnost od nje uzima ono što je po značenju više od zemaljskog. Tako se s njom, preko umjetnosti, udaljujemo od tmurne svakidašnjice, od njezine surovosti i ispraznosti. Približujemo se predjelima mira, tišine, čistoće, savršenstva, trajnim vrijednostima života. Umjetnost je most između neba i zemlje. Diže nas iznad zemaljske stvarnosti u predjele

all, Christianity from its beginning always leaned among other things on arts and sciences. We, Bosnian Franciscans, have had the same attitude to art for more than seven centuries: it is for us a special gift which enriches all of our churches, and almost all the spaces in which we live serving God. Let us remind ourselves that »uncles« used to bring Western art clandestinely on horses to adorn monasteries and churches of our Province Bosnia Argentina.

Why do I mostly paint nature? Because I am convinced that nature contains inexhaustible and universal beauty. Nature is for me the source of nobility, harmony and all kinds of blessings. How could I reject the full hand with which it greets me wherever I go? Nature is for me by itself a work of art. Art takes from it what has a transcendental meaning. With nature, through art, we are able to distance ourselves from the bleak commonplace, from its cruelty and vanity. Through it we approach the regions of peace, quiet, perfection, the true values of life. Art is the bridge between heaven and earth. It lifts us of earthly reality to divine regions where everything taken from this





ZIMSKI POZDRAV, 1999.  
ulje na platnu, 45 x 55

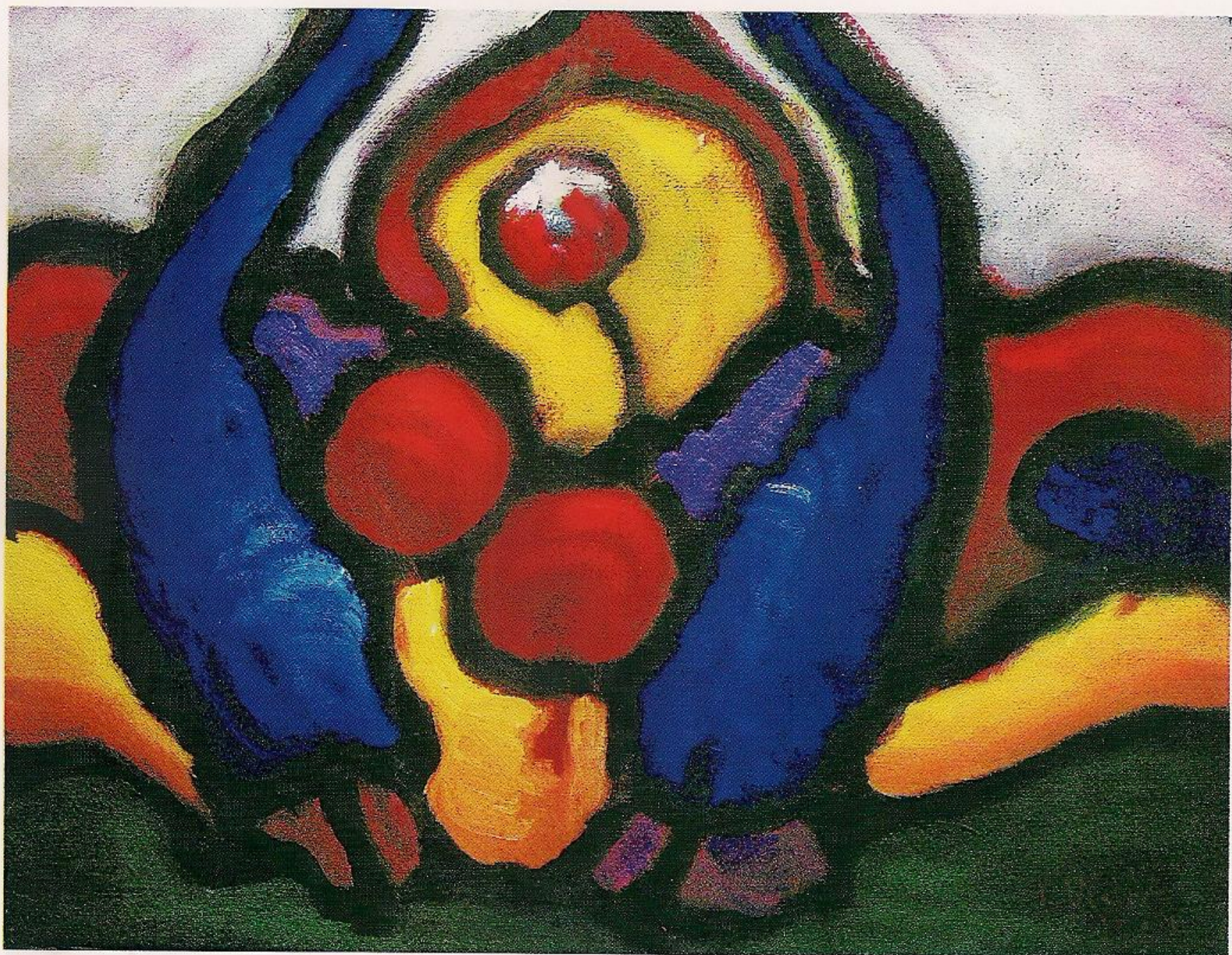
božanskog, gdje je sve uzeto od te stvarnosti nekako ljepše, podnošljivije, trajnije. Slikajući prirodu, u njoj pronalazim stvarnost upravo s tim odlikama: ni u jednoj od njih nema zla, sve teže prema dobru i sve govore o njemu kao o nečemu što je jače od zla. To stanje isijavaju i moji krajolici i moje mrtve prirode. U njih je udahnuta i ona veličanstvena Pjesma stvorova, koja govori o prirodi kao o nečemu što je savršeno, samim svojim duhom neponovljivo. Priroda i umjetnost su dvije sestre, koje je Bog poklonio čovjeku da bi mu uljepšao život na zemlji.

Svojom prvom samostalnom izložbom u Visokom 1982. godine želio sam potvrditi upravo takvo svoje shvaćanje prirode i umjetnosti. Od tada, pa do danas, s dvadesetak samostalnih istupa, uvijek s novim djelima, nastojim samo produbiti taj moj odnos prema prirodi i umjetnosti. Izlagao sam više puta u Sarajevu, zatim u Splitu, Zagrebu, Gra-

reality is somehow more beautiful, more tolerable, more lasting. When I paint nature I discover in it realities with these characteristics: it contains no evil, it aspires towards good, and it says that good is stronger than evil. My landscapes and my still natures radiate such a condition. They are inspired by the magnificent poem *Canticle of Beings*, which speaks of nature as something perfect, unique in its spirit. Nature and art are two sisters whom God gave to man to make his life on the earth more beautiful.

In my first one-man exhibition in Visoko in 1982 I wanted to affirm exactly this conception of nature. Since then, in some twenty exhibitions, in my new work I only try to intensify my relation with nature and art. I had several exhibitions in Sarajevo, but also in Split, Zagreb, Graz, Vienna, Munich, Frankfurt and Paris. But my first one-man exhibition was a very special experience for me. In the





PLOĐOVI VJERNOSTI, 1999.  
*ulje na platnu, 39 x 50*

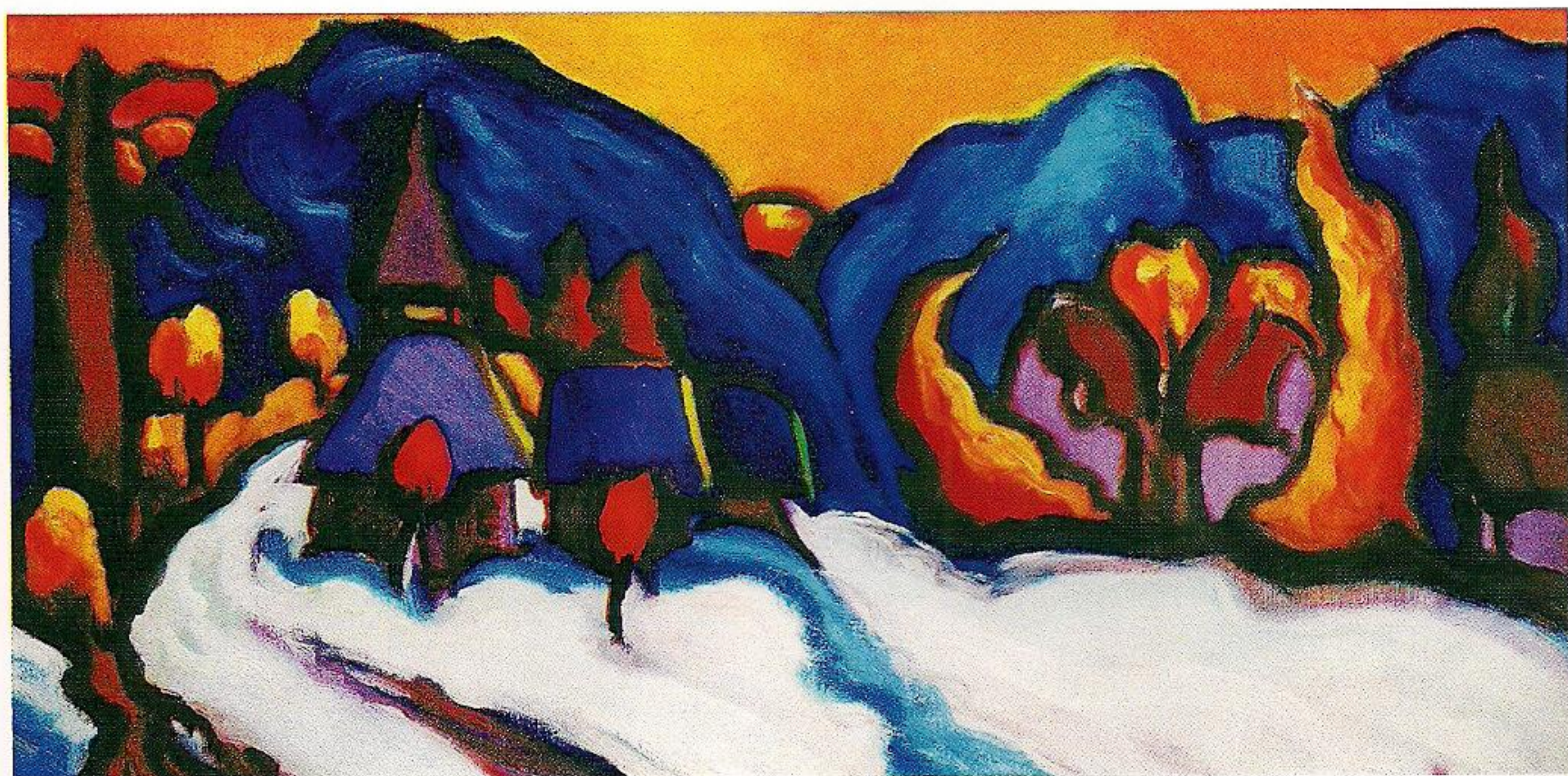
zu, Beču, Münchenu, Frankfurtu, Parizu. Prva samostalna izložba bila je za mene poseban doživljaj. U tek minulom ratu slikao sam i onda kada su granate padale oko i na moju crkvu svetoga Ante na Bistriku, u kojoj sam gvardijanom. Tako sam se molio Bogu da je poštedi od toga zla.

Godine 1993. postao sam redoviti član Hrvatskog društva za znanost i umjetnost, a 1995. dopisni član Akademije nauka i umjetnosti Bosne i Hercegovine.

recently finished war I painted while shells were falling on my monastery, St. Anthony's in Bistrik, where I am the guardian. Thus I prayed to the Lord to spare it from this evil.

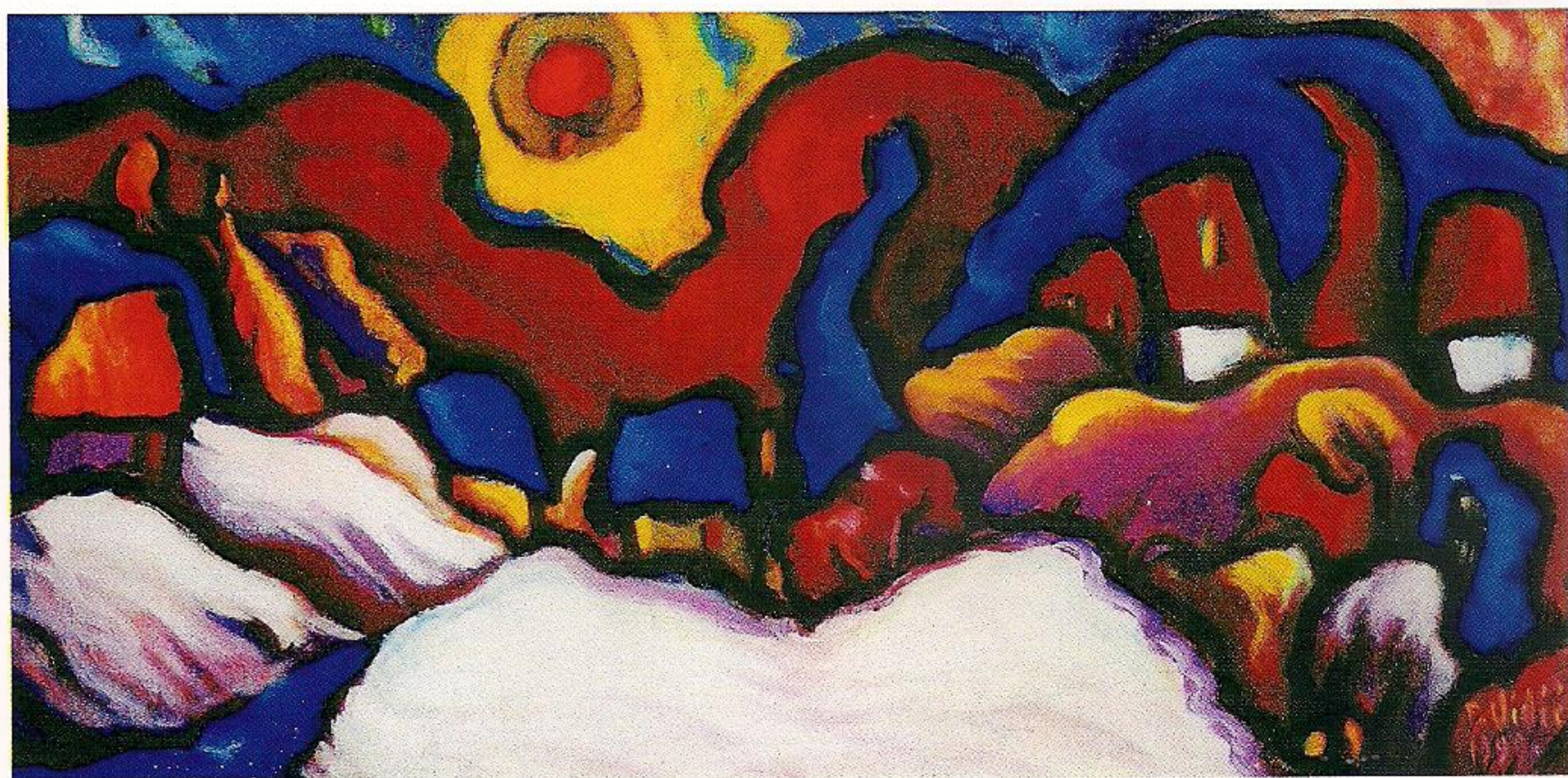
In 1993 I was elected as a regular member of Hrvatsko društvo za znanost i umjetnost (Croatian Society for Science and Art), and in 1995 corresponding member of Akademija nauka i umjetnosti Bosne i Hercegovine (Academy of Sciences and Arts of Bosnia and Herzegovina).





BADNJAK, 1999.  
*ulje na platnu, 40 x 80*

DOBAR DAN ZEMLJO, 1999.  
*ulje na platnu, 40 x 80*



slika na idućoj strani:  
KRAJOLIK IZ SNA, 1999.  
*ulje na platnu, 70 x 100*









P. J. L. L. L.  
1999





ŠARENA ZIMA, 1999.  
ulje na platnu, 70 x 100

Vidićevo zanimanje za krajolik ne ostaje samo na razini oblikovanja jednog statičnog prostora - plastičnog segmenta pejzaža. To je samo jedan, možda primarni, pristup pejzažu čijim uočavanjem i definiranjem na platnu umjetnik postavlja unutar-nju konstrukciju, arhitektoniku što, istina, i sama može biti likovno dovoljna i uzbudljiva.

Međutim, to je često dobra temeljna struktura na kojoj se razvijaju bogatiji oblici. Zapravo, ta morfološka konstruktivnocézanneovska slika pejzaža otkriva Vidićevo graditeljsku sposobnost koja je preduvjet za nešto više i složenije. To više i složenije je umjetnikovo poimanje i interpretiranje krajolika kao živog sustava što ima svoja stanja i mijene što ih Vidić otkriva i registriira sredstvima i jezikom plastičnoga govora.

Vidić's interest in landscape does not remain only on the level of formation of a static spatial-plastic segment of landscape. It is only one, perhaps primary approach to landscape, where through perception and definition on the canvas the artist sets the inner construction, architectonics, which might truly be sufficient and exciting.

However, it is often a good basic structure on which to develop richer forms. As a matter of fact, this morphological constructive-Cezannesque image of the landscape reveals Vidić's constructive ability which is a precondition for something more complicated. That is the artist's perception as well as interpretation of landscape as a living system with its own moods and changes, which Vidić discovers and registers by the means and the language of plastic speech.





PLAVI JABLANOVI, 1999.  
ulje na platnu, 70 x 100

Osim krajolika čest i omiljen motiv slika fra Petra Vidića su mrtve prirode. Iako se na prvi pogled čini da se radi o posebnom motivu i slikarskom problemu, zapravo je riječ o srodnim elementima, jer je mrtva priroda samo fragment opće prirode kojoj i nije prikladan naziv »mrtva«.

Vidić ovakve motive slika istim postupkom i izražava istim sredstvima - tonским konstruktivnim modulacijama, s tim što ta aranžirana, tiho živuća priroda pruža, umjesto plenerističkih mijena, mir i intimu svoga i umjetnikova okruženja.

Prateći Vidićevo slikarstvo i izložbe u kojima se provjerava sud o njemu, moglo bi se zaključiti, da su, usprkos svim turbulencijama ovoga vremena i sunovrata ovoga svijeta, upravo mir i svjetlo obilježje ovoga čovjeka i njegova slikarstva.

Dr. Ibrahim KRZOVIĆ

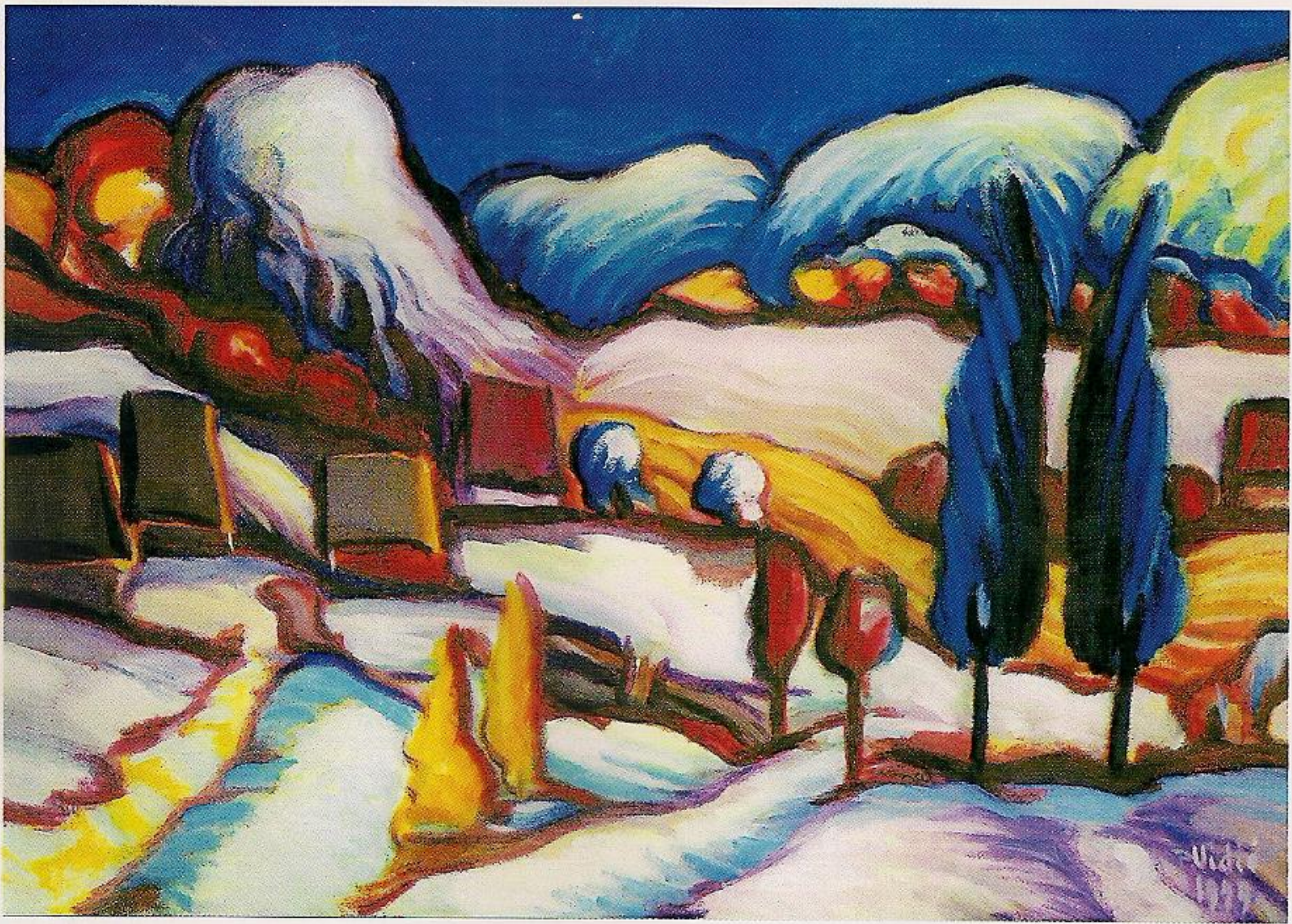
Still life is also, together with the landscape, a favourite motif of Fra Petar Vidić's paintings. At first glance it seems to be a separate motif and painting problem, but actually both are related elements, since still life is a fragment of nature which, after all, one can not call »still«.

Vidić paints these motifs in the same manner, and expresses himself with the same means - constructive modulations in the shade of colour, taking into account that this still life presents, instead of plain air changes, the peace and intimacy of its own the artist's environment.

Following Vidić's paintings and the exhibitions, one could conclude that, in spite of all turbulence of these times and falls of this world, peace and light are the characteristics of this man and his paintings.

Dr. Ibrahim KRZOVIĆ





POGLED IZA BRDA, 1999.  
*ulje na platnu, 68 x 98*

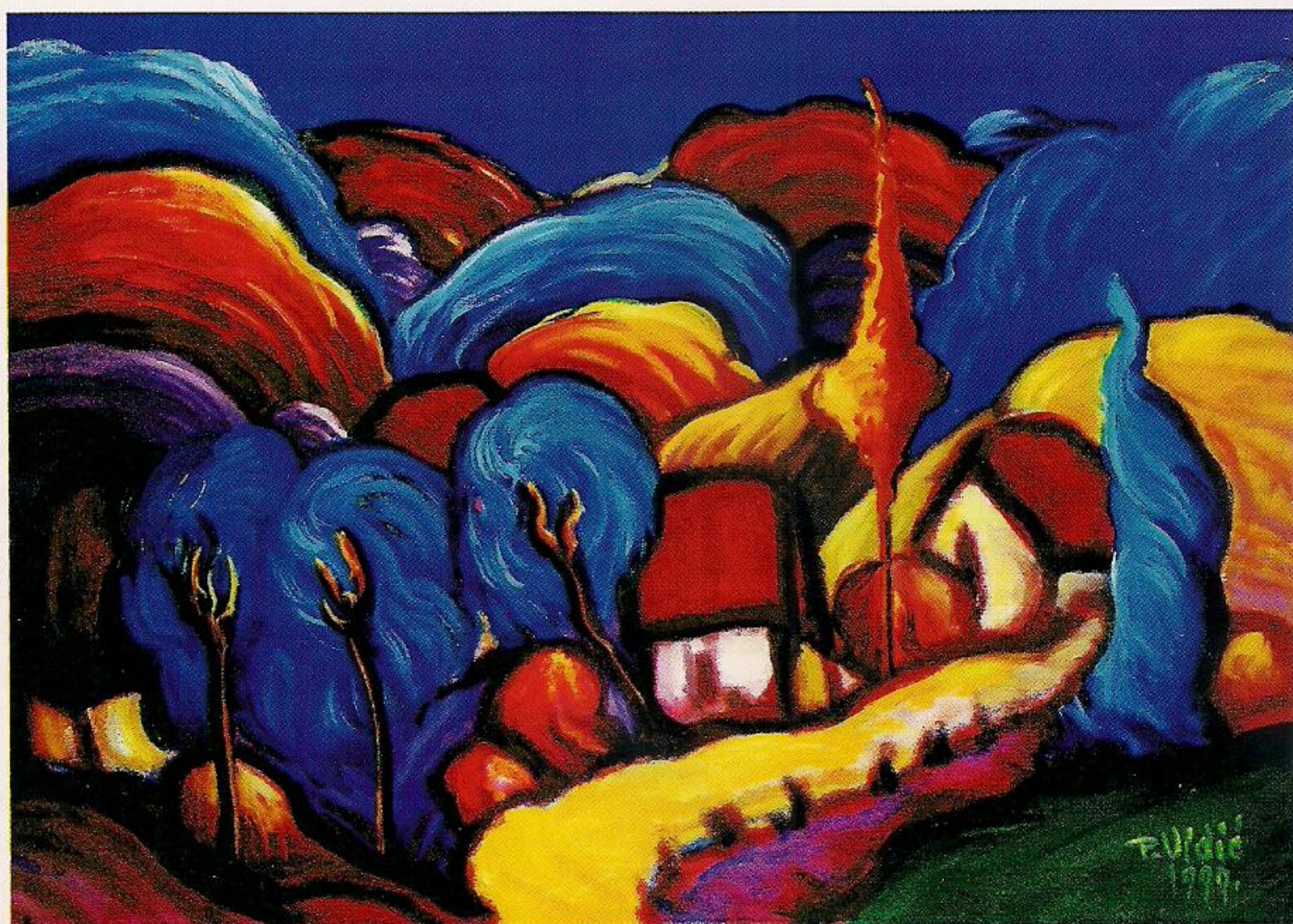


DOBRO JUTRO, 1999.  
*ulje na platnu, 68 x 98*



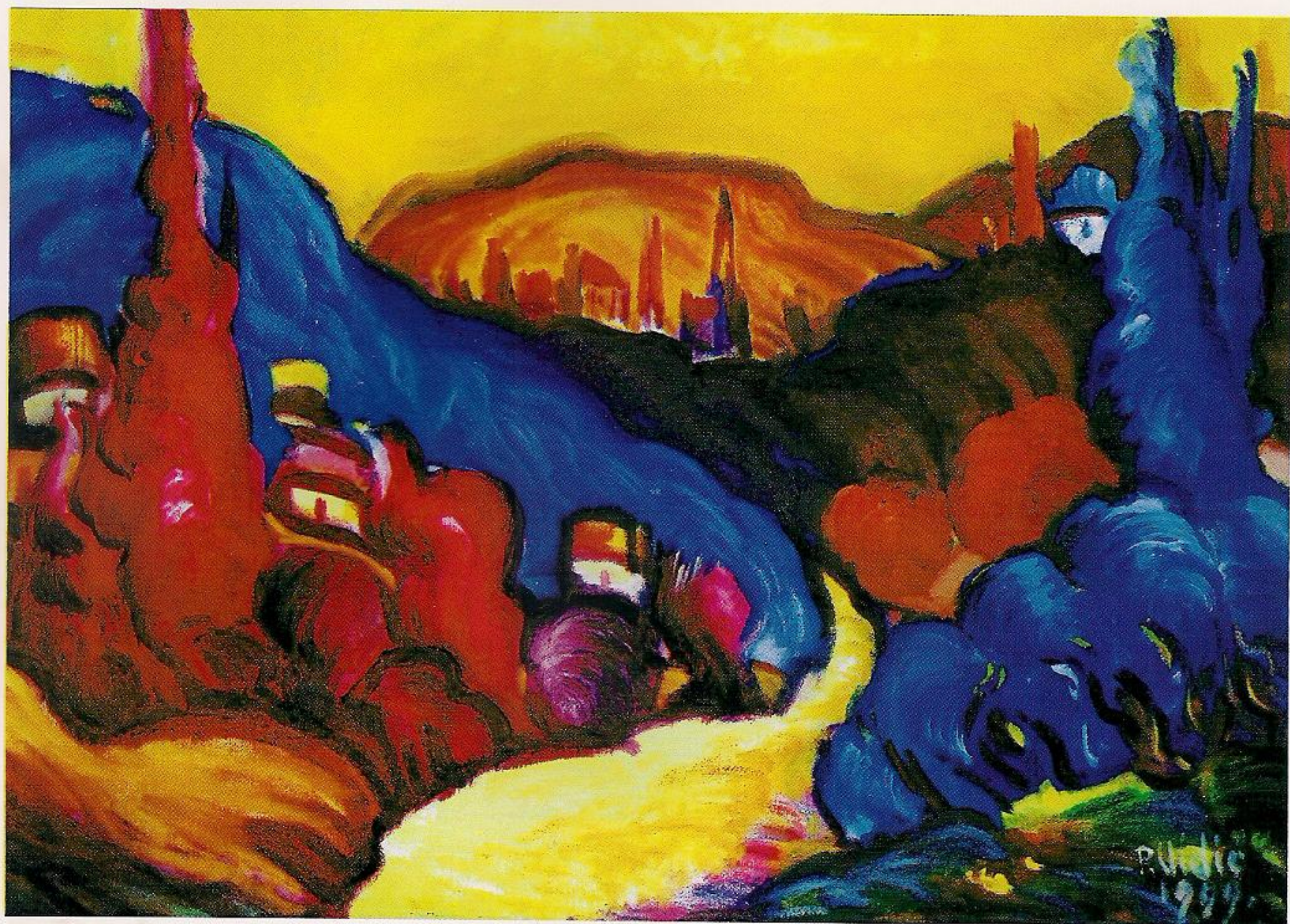


ZATALASANA ZIMA, 1999.  
ulje na platnu, 70 x 100



PRED VEČER, 1999.  
ulje na platnu, 70 x 100





U IŠČEKIVANJU, 1999.  
ulje na platnu, 68 x 98

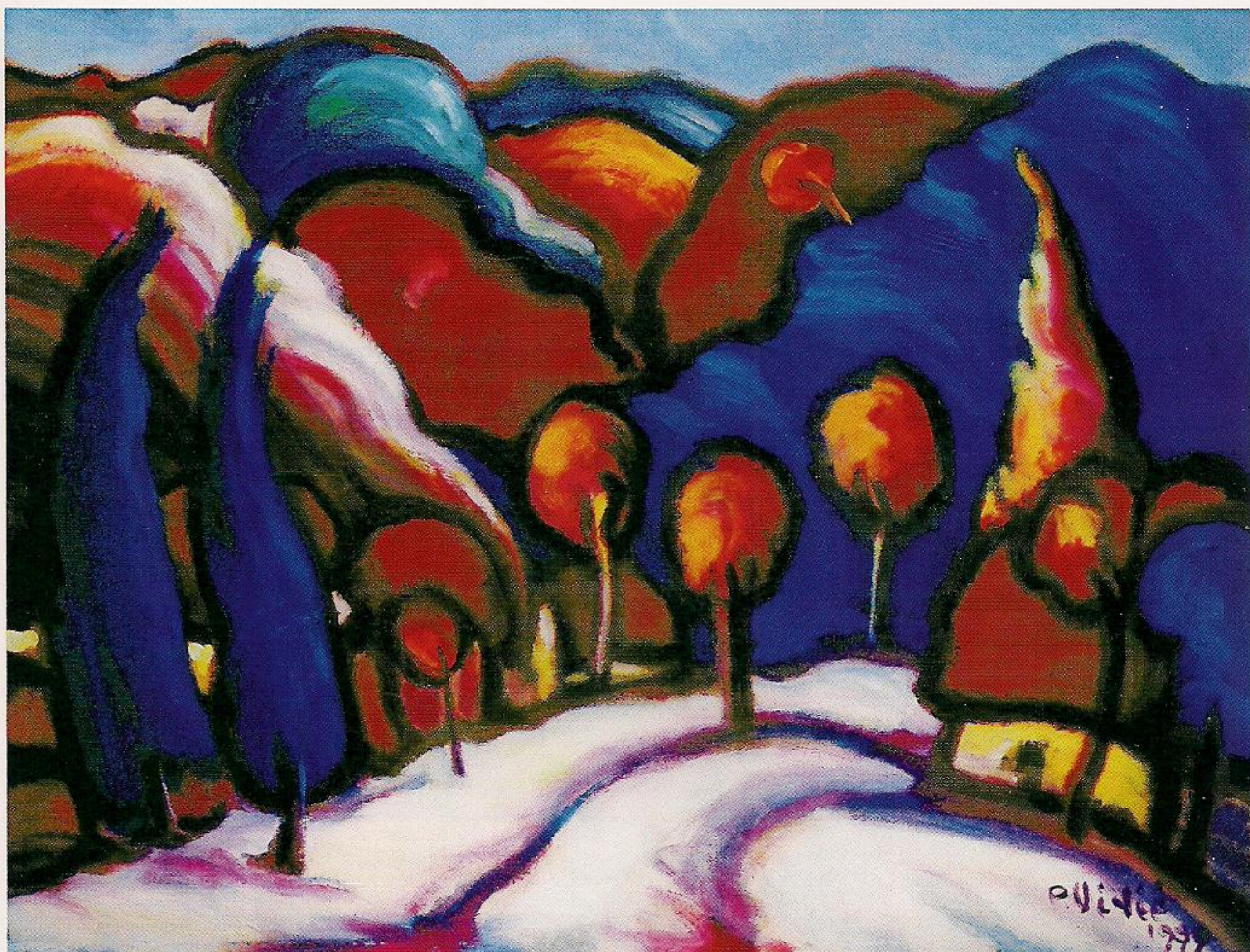
Više ne znam tko je izgovorio riječi u naslovu ovog teksta: sv. Luka slikajući Madonu? Neki srednjovjekovni redovnik? Fra Angelico? Sava Šumanović? Uvjerena sam da fra Petar Vidić slika kao što se moli, slaveći Gospodina i Njegove stvorove: »brata sunce«, »sestricu vodu« i »majku zemlju« koja nam »cvijeće šareno i bilje donosi«. Ne znam je li zbog cvijeća ili visokih jablanova, tek pred Vidićevim slikama, pored sv. Franje, uvijek se sjetim Tina, iako u njima »ne lebdi duh mrtva cvijeća« i nema strepnje: sve je čisto rasprskavanje i rascvjetana raskoš. Prisjećam se kako su, nije tome tako davno, moje hrvatske kolege otkrile čudesnog slikara, franjevca Testena, ekspresionista poput Vidića, ali od posve druge vrste. Testenove slike nastale su u miru, Vidićeve u krvavom ratu.

Testenove su u znaku krvavih muka, Vidićeve u znaku ljubavi prema svemu stvorenom. Testen je slikao ljude, Vidić biljno i mineralno carstvo. Tamo su tamni tonaliteti patnje i boli, ovdje i obilje i cvjetanje: život u svojoj punini. Vidić je slikar »jasne vedrine« i sunčeve svjetlosti, što je »slika božanskog sjaja«.

I do not know any longer who used the phrase from the title of this text: St. Luke painting Madonna? Some medieval monk? Fra Angelico? Sava Šumanović? But I am convinced that Fra Petar Vidić paints as he prays, glorifying the Lord and His beings: »brother Sun«, »sister Water«, and »mother Earth« which brings us »dappled flowers and herbs«. I do not know whether it is because of flowers or tall poplars, but Vidić's paintings remind me of Tin Ujević, although in them »does not hover the spirit of dead flowers«, there is no angst in them. Everything is pure spray, blossoming magnificence. I remember how, not so long ago, my Croatian colleagues discovered a wonderful painter: Franciscan Testen, an expressionist like Vidić, but of a completely different sort. Testen's paintings came into being in peace and Vidić's in a bloody war.

Testen's paintings signify bloody torture and Vidić's love towards all creatures. Testen painted people, and Vidić the plant and mineral kingdom. In one place are the dusky tones of suffering and pain, and in another the abundance and blossoming: life it's fullest. Vidić is a painter of »clear serenity« and sunlight, which is actually the »image of divine radiance«.





ZADNJI POGLED, 1999.  
ulje na platnu, 54 x 67

Podrijetlom je južnjak i Mediteran kola njegovim žilama i vrsćima prstiju. Njegovi zaljevi nisu Cesarićeve »mrtve luke s umornim lađama«, oni su privremena pribežišta pred odlazak na put: bijele barke koje nas neće odvesti preko Modre rijeke u zemlju bez povratka, već u Kiteru, u svijet poezije i sna. Vidićevi krajolici djeluju stvarno, a zapravo su izmaštani. On slika prirodu, ali ne »po prirodi« (après nature). U njemu se godinama talože oblici i dojmovi, sjećanja i osjećanja da bi se u jednom blagoslovljenom času sve to izlilo u sliku, pretočilo u orgije boja. Drveće u Vidića nije samo zeleno, već plavo i crveno: plavlje od neba i crvenije od krvi. Planine su modre, ljubičaste, mrke, žute, zatalasane poput valova morskih. Nema ničeg usitnjenog ni sitničavog: potez je uvijek smion, širok, slobodan, uzvitlan, razigran. Vidić slika kao što ptica pjeva: slobodno i radosno.

Azra BEGIĆ

By origin he is a Southerner and the Mediterranean circulates in his veins and the tips of his fingers. His bays are not Cesarić's »dead ports with tired ships«, they are havens for sojourners before A journey: white barks which are not going to take us across the Blue River in the land of no return, but to Cythera, to the world of poetry and dreams. Vidić's landscapes look real but are actually fanciful. He paints nature and not after nature (après nature). He has accumulated accretions of many years of forms and impressions, memories and sentiments, to pour them out a painting in a blessed moment, to transform it all into an orgy of colours. In Vidić trees are not only green but also blue and red: bluer than the sky and redder than blood. Mountains are azure, violet, russet, yellow, and wavy like the sea. There is nothing petty or pedantic: his stroke is always audacious, wide, free, whirling, playful. Vidić paints like the bird sings: freely and gleefully.

Azra BEGIĆ





DVIJE BARKE, 1999.  
ulje na platnu, 68 x 98

RAZGOVOR, 1999.  
ulje na platnu, 65 x 80







Fra Petar Perica Vidić u atelieru

#### SAMOSTALNE IZLOŽBE

- 1982. Visoko, Galerija grada Visoko
- 1985. Visoko, Galerija grada Visoko
- 1986. Sarajevo, Radnički univerzitet »Đuro Đaković«
- 1991. Sarajevo, Radnički univerzitet »Đuro Đaković«
- 1993. Sarajevo, Galerija »Gabrijel«
- 1994. Sarajevo, Umjetnička galerija BiH  
Zagreb, Galerija Matice hrvatske  
Beč, Galerija Franjevačkog samostana  
München
- 1995. Sarajevo, Umjetnička galerija BiH  
Split, Galerija Franjevačkog samostana  
Wiesbaden  
Graz
- 1996. Ansbach  
Pariz  
Frankfurt  
Sarajevo, Mala galerija »Sveti Anto«
- 1997. Zagreb, Kulturni centar BiH

#### ONE-MAN EXHIBITIONS

- 1982 Visoko (B&H), Gallery of Visoko
- 1985 Visoko, Gallery of Visoko
- 1986 Sarajevo, Radnički univerzitet "Đuro Đaković"
- 1991 Sarajevo, Radnički univerzitet "Đuro Đaković"
- 1993 Sarajevo, Gallery "Gabrijel"
- 1994 Sarajevo, (Art Gallery, B&H)  
Zagreb (Croatia), Gallery Matica hrvatska  
Vienna, Gallery of the Franciscan Monastery)  
Munich
- 1995 Sarajevo, (Art Gallery, B&H)  
Split (Croatia), (Gallery of the Franciscan Monastery)  
Wiesbaden  
Graz
- 1996 Ansbach  
Paris  
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- 1993 Nada Salom, The Painting Celebration, »Oslobodenje«, Sarajevo, Oct. 17  
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The Mystery of Artistic Endeavours, »Večernje novine«, Sarajevo, 9. IV.

The Volcano of Authentic Creativity, »Večernje novine«, Sarajevo, 10. IV.

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The Expression of Pure Nature, the pictures of fra Petar Perica Vidić, »Bosna franciscana«, 7, Sarajevo

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ulje na platnu, 70 x 100



