

**INTERNACIONALNI UMETNIČKI STUDIO**

**Radovan Trnavac Mića**

**INTERNATIONAL ART STUDIO**

**ANGEL GAVROVSKI**

**BALKANSKI PEJZAŽI**

**VALJEVO - SRBIJA**

**avgust 2018.**



**INTERNACIONALNI UMETNIČKI STUDIO**  
**Radovan Trnavac Mića**  
**INTERNATIONAL ART STUDIO**



Suvoborska 48/1, 14000 Valjevo, Srbija  
tel/fax: +381 14 225 155  
[www.ius-trnavac.org](http://www.ius-trnavac.org)

## AKADEMSKI SLIKAR ANGEL GAVROVSKI

Stvaralačka energija makedonskog umetnika Angela Gavrovskog rezultat je njegove neprekidne, višedecenijske stvaralačke aktivnosti na polju likovnih umetnosti.

Iako živi i stvara u Makedoniji, njegov izuzetno bogat i raznovrstan intelektualni habitus i neumorni nomadski duh, ubrajaju ga među retke umetnike koji su ostali dosledni modernoj evropskoj slikarskoj tradiciji.

Idilični predeli kojima se Gavrovski sa dužnim poštovanjem duboko klanja, izražavaju izuzetno intimno osećanje i doživljavanje, kako na sopstvenom izvornom toposu, tako i na tuđem. U izvesnom smislu, intimistički, lirski govor autora, njegovo mapiranje konkretnih predela, u konkretnom slučaju, može da uputi na duhovno usvajanje fragmenata iz nekadašnje zajedničke domovine.

Delovi motiva na platnima su široko, takoreći panoramski otvoreni i tretirani iz različitih rakursa. Lišeni ekstenzivne naracije, koloristički i zvučno obojeni, kroz ritmičku igru ističu mesto i različite vremenske intervale u kojima su ovi pejzaži nastali. Ekspresivne note koje provejavaju u nekim od pejzaža, iako dinamične, reflektuju unutrašnji sklad i spokojstvo atmosfere arkadijskih predela.

Različite senzacije koje izazivaju dela ovog žanra, nemaju velike pretenzije, već jednostavno žele da nam pokažu uzvišenu lepotu potonulu u svom unutrašnjem nedodirljivom miru.

**Konča Pirkoska**  
istoričar umetnosti

**(Odlomak iz recenzije „Dah pejzažnih predela“, katalog za izložbu.)**

U svojoj manifestnoj izjavi, Angel Gavrovski nam govori da likovna dela ne treba da procenjujemo po nekoj pomodarskoj logici i kriterijumima, već da svako delo ocenjujemo po njegovoj autentičnoj vrednosti i po umetničkom kvalitetu koje ono u sebi nosi. Tako ćemo doći do saznanja da mnoga „zaboravljena“ dela kao i neke likovne pojave, koji su iz raznih razloga bili potisnuti, moramo ponovo da stavimo u fokus naših proučavanja i ocenjivanja, gde bi jedinstveni kriterijum bila estetska i umetnička vrednost. Možda još jednom treba da pogledamo niz njegovih (već prašnjavih) slika sa impresivnim duhom Pisarova, koje na svoj način „opevaju“ makedonsku prirodu - makedonsko podneblje. Ne kao Pandilov ili Ličenoski, no na svoj, egzaltiran i profesionalan način, pun iskrenosti i senzibiliteta. Tu su desetine njegovih pejzaža, zimskih, prolećnih, jesenjih motiva, seoski pitoreskni predeli, planinski masivi, prelepe impresije vremenskih promena, koje ga najviše dovode u bliskosti sa izvornim impresionizmom, ili, kao što sam kaže, neoimpresionizmom, sa realističkom osnovom i primesama ekspresionizma. Sve ovo traži novi pogled, novo ocenjivanje.

**(Odlomak iz knjige „Makedonski impresionizam“ Julije Temelkove, Matica makedonska, 2002. godina)**

\*

„U prirodi nema loših boja i oblika, treba samo osećaj i vreme da otkrijemo harmoniju prirode.“  
„Stvaram tiho onoliko koliko mi život dopušta da preživim kao čovek.“

**Angel Gavrovski**

## PREDELI SLIKANI DUŠOM

Prva i najjača impresija koju posmatrač oseća pri susretu sa slikama Angela Gavrovskog je sveprisutna harmonija: harmonija boje i harmonija prizora, u njegovom iskonskom značenju, nedodirnutog prisustvom čoveka.

Ako bi se tumačili u ključu muzike, panoramski široki prostori u umbrama okera i blago sivih zemljanih nijansi isijavaju molsku skalnu, sa lakim prelazima u durske akorde jačih i intenzivnijih tonova zelene, koja sugeriše snagu i raskoš i sve mene prirode.

Priroda je na platnima Gavrovskog tretirana iz različitih perspektiva, koloristički i lirski vrlo sugestivno prikazana, ali sa nedvosmislenom idejom da je ona sama sve, te da je čovekova prva i jedina uloga da je ne dira, već da nastoji da, živeći u skladu sa prirodom, ostvari svoj unutrašnji sklad.

U tom smislu sasvim je lako prihvatiti umetničku „religiju“ Gavrovskog da u prirodi nema loše boje i oblika, potreban je, on kaže, samo osećaj i vreme da otkrijemo harmoniju prirode.

Sličnu ideju, o božanskoj strani naizgled običnih stvari, istoričari umetnosti će naći i kod Angelovog impresionističkog uzora - Kamija Pisaroa, koji je tvrdio: „Srećan je onaj ko može videti lepotu u običnim stvarima, onde gde drugi ne vide ništa! Sve je lepo, treba samo umeti gledati“.

Pejzaži za izložbu u Valjevu, uglavnom nastali tokom rada Likovne kolonije u Ribarskoj Banji, odišu nekom toplom svetlošću, gamom nežnih ali i jakih, gusto nanetih tonova, zasićene boje, sugerišu svu jednostavnost lepog i svu lepotu jednostavnosti.

Izloženi radovi nesumljivo ukazuju na izuzetnog autora, vanredne stvaralačke energije, ostvarenog u različitim tehnikama i žanrovima, nepretencioznog, stamenog ljudskog habitusa, kojem je, kao, valjda i njegovim duhovnim uzorima, rad jedinstven regulator života.

Idilični predeli njegovih slika, stvarani nežnim notama ljubavi, sugerišu i suštinu odnosa ovog umetnika prema predelima njegove mladosti, u nekada velikoj zajedničkoj domovini, gde je stekao i akademsko zvanje i širinu pogleda na svet oko sebe.

A umetničko uverenje Angela Gavrovskog, da stvori tiho i onoliko koliko mu život dopušta da preživi kao čovek, govori sasvim lepo da on to uistinu i jeste. Čovek i umetnik.

**Rada Filipović**

**ACADEMIC PAINTER ANGEL GAVROSKI**  
**Konča Pirkoska, Art Historian**  
**(Extracted from the review “Breath of Landscape Visions“, exhibition catalogue)**

The creative energy of the Macedonian artist Angel Gavroski comes as a result of his incessant, decades-long productivity in the field of art.

Although he lives and works in Macedonia, his prolific and heterogeneous intellectual habitat and tireless nomadic spirit classify him as one of the few artists who have remained devoted to the modern European painting tradition.

The idyllic landscapes, which Gavroski piously and solemnly bows to, convey a sensation of devoutly intimate sensitivity and perception, regardless of whether they belong to his own topography or that unknown to him. To a certain extent, the intimate and lyrical expression of the author, as well as his mapping of actual landscapes in actual environments, suggest a spiritual adoption of fragments belonging to the former homeland.

Sections of motifs depicted in his canvases are broadly, even panoramically overt and perceived from various vantage points. Devoid of extensive narration, visually and audibly colored, they make use of a rhythmic dance to emphasize the location and different time intervals in which these landscapes were created. The expressive notes appearing in some landscapes, albeit dynamic, are a mere reflection of the internal unison and serenity of the Arcadian atmosphere.

The diversity of sensations provoked by work belonging to this genre is utterly unpretentious, striving simply to expose the sublime beauty immersed into its own internal and unreachable tranquility.

Through his manifesto, Angel Gavroski proclaims that art is not to be evaluated according to certain fashion logic or criteria. Each work of art, he says, is to be valued for its authenticity and artistic quality. This is the path to understanding that numerous neglected works of art and artistic phenomena, suppressed for various reasons, must once again be placed at the centre of study and appraisal, where the supreme criterion would be the aesthetic and artistic merit. Perhaps it is time for us to take a glimpse at a number of his (already dust covered) paintings emitting the impressive Pissaro - like spirit, chanting of the Macedonian nature and climate in their own, original manner. Gavroski does this not in the style of Pandilov or Ličenoski, but rather in his own elated and professional manner, throbbing with sincerity and sensitivity. There we find dozens of his landscapes, winter, spring and autumn motifs, picturesque rural exteriors, mountain massifs, gorgeous impressions of weather changes, which bring him much closer to the original impressionism, or, in his own words, neoimpressionism, based on a realistic foundation containing expressionistic influences. All of his work demands a new outlook and a new appraisal.

**(Extract from “Macedonian Impressionism” by Julija Temelkova, Matica Makedonska, 2002)**

\*

“Nature has no such thing as a bad color or shape. It only takes some time and sensitivity for us to unveil natural harmony.”

“I create peacefully as much as life allows me to live as a human.”

**Angel Gavroski**

## SOUL-PAINTED LANDSCAPES

Rada Filipović

The initial and strongest impression an observer is faced with when confronted with Angel Gavroski's paintings is one of omnipresent harmony - harmony of colour and harmony of visions in their primal form, unscathed by human involvement.

If they were to be interpreted in music terms, the panoramic broadness of space painted in ocher umbrae and grayish earthy nuances radiate minor scale notes, gradually overlapping with major chords of more powerful and intense shades of green suggestive of nature's potency, splendor and mimicry.

Gavroski's canvases depict nature observed from various vantage points, giving it very suggestive lyrical interpretations, unequivocally stating that it is there per se, granting the man the right not to meddle with it, but rather strive to achieve inner harmony by living in accord with nature.

It is, therefore, quite effortless to adopt Gavroski's artistic "religion", proclaiming that nature contains no such thing as poor colour or form. In his words, all it takes is the sensation and time for us to be able to discover the harmony of nature.

Art historians are quick to notice that a similar concept of divine spirit in mundane objects can also be found in Angel's impressionistic role model - Camille Pissarro, who once claimed: "Fortunate is he who can uncover the beauty of ordinary things, where others see nothing! Everything is beautiful; one only needs to know how to observe."

The landscapes featured at the Valjevo exhibition, created mainly during his stay in the art colony in Ribarska Banja, emit a warm light, a gamma of tender, yet potent, thickly applied layers of saturated colour, proposing the simplicity of beautiful and the beauty of simplicity.

The work here exhibited undoubtedly indicates an author of original and outstanding creative energy, a painter competent in various techniques and genres. He comes across as an unpretentious, sturdy human being, who, quite like his spiritual role models, perceives work as a unique regulator of life.

The idyllic landscapes in his paintings, created in tender affectionate tones, also suggest the essence of this artist's relationship towards the land of his youth, the once large common homeland, in which he acquired both his academic status and the broadness of view of the world around him.

The artistic credo of Angel Gavroski, to create in tranquility and as much as life allows him to have a decent human existence, speaks also quite truthfully to that extent. That he is a human and an artist.



KIŠNI DAN NA OHRIDU, 1996, ulje na platnu, 40x33,5 cm  
A RAINY DAY IN OHRID, 1996, oil on canvas, 40x33,5 cm



SUSRET SA DESPOTOM OLIVEROM, 1996, ulje na platnu, 63,5x99 cm  
MEETING DESPOT OLIVER, 1996, oil on canvas, 63,5x99 cm



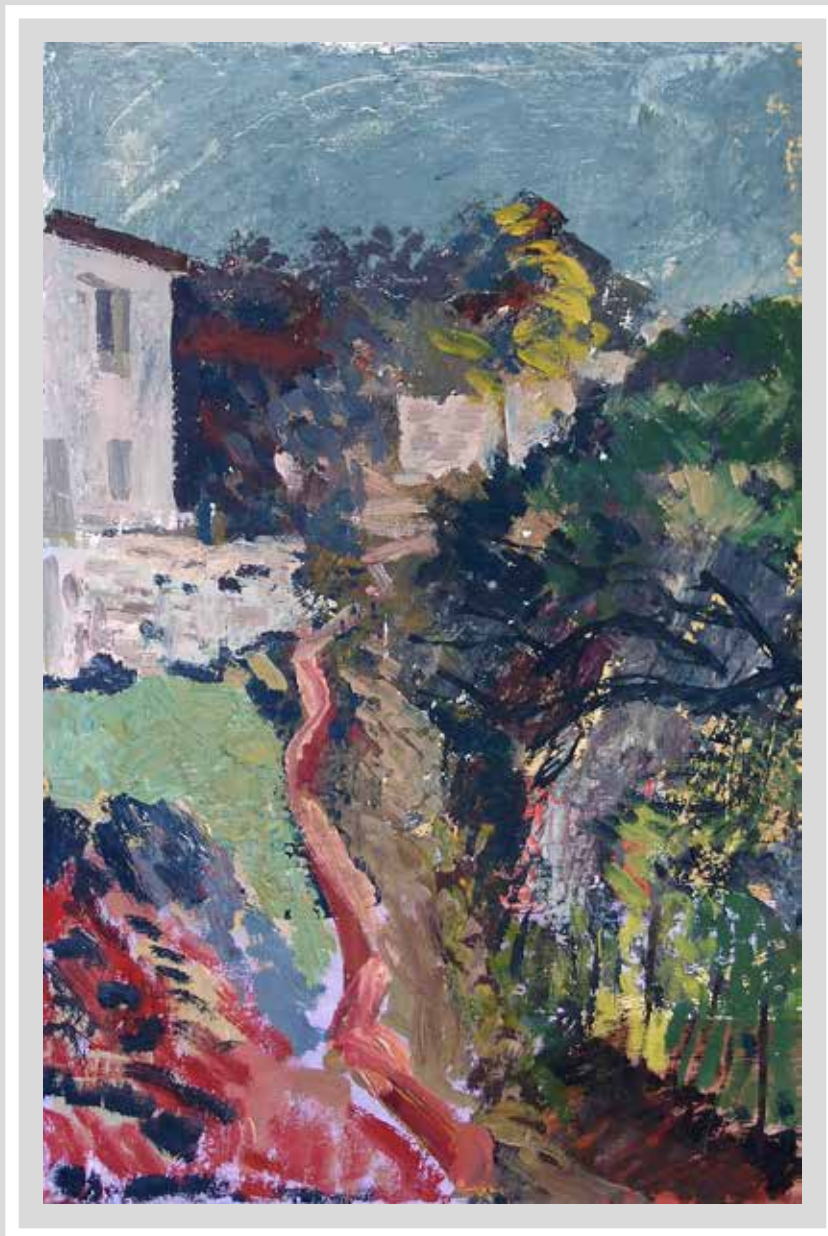
MALI PEJZAŽ, 2000, ulje na platnu, 18x24 cm  
SMALL LANDSCAPE, 2000, oil on canvas, 18x24 cm



DETALJ IZ ATELJEA 1, 2000, ulje na platnu, 54x44 cm  
ATELIER DETAIL 1, 2000, oil on canvas, 54x44 cm



DOGADAJ U ENTERIJERU, 2000, ulje na kartonu, 51x58 cm  
AN EVENT IN THE INTERIOR, 2000, oil on cardboard, 51x58 cm



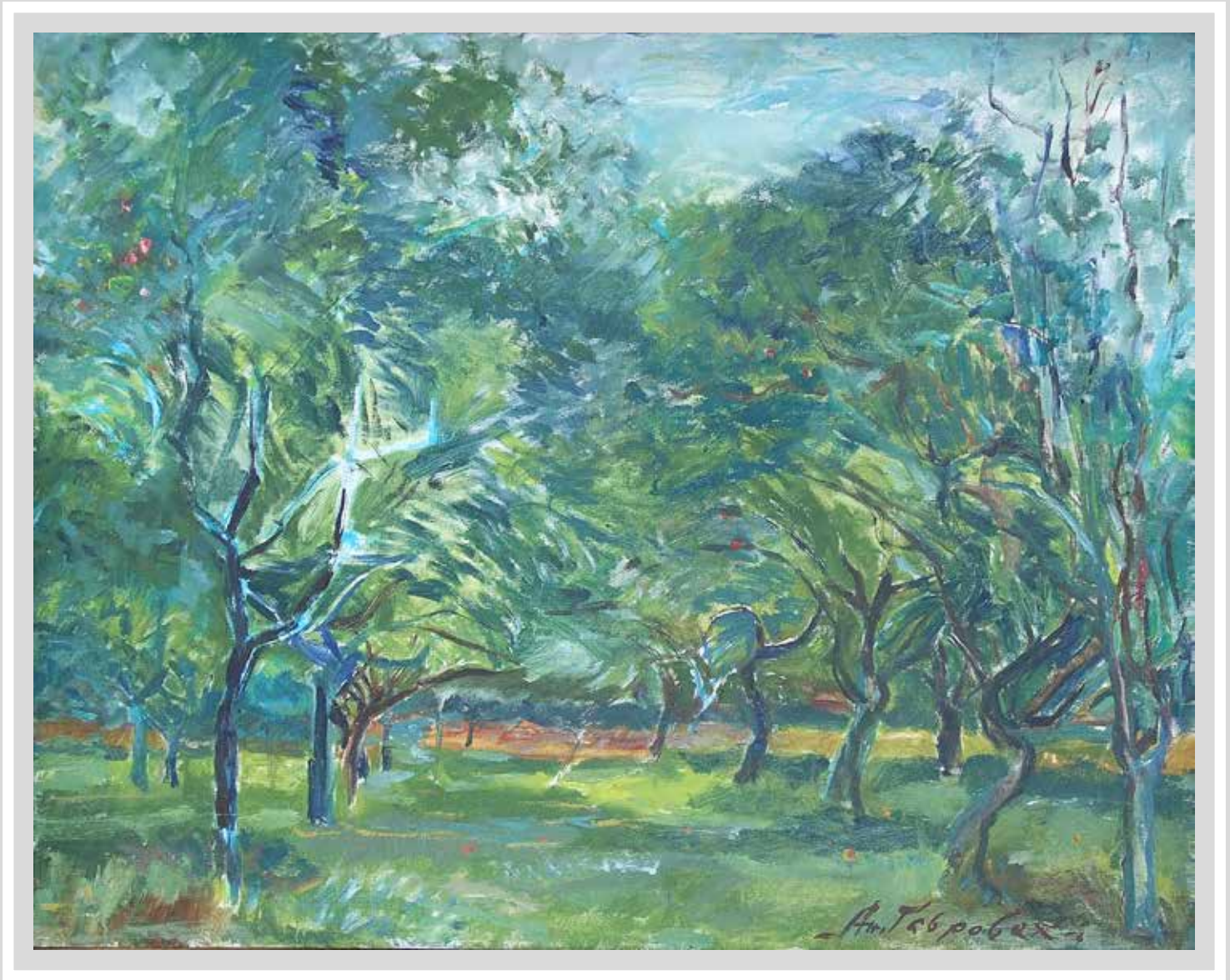
NAPUŠTENO SELO, 2004, ulje na platnu, 60x40 cm  
DESERTED VILLAGE, 2004, oil on canvas, 60x40 cm



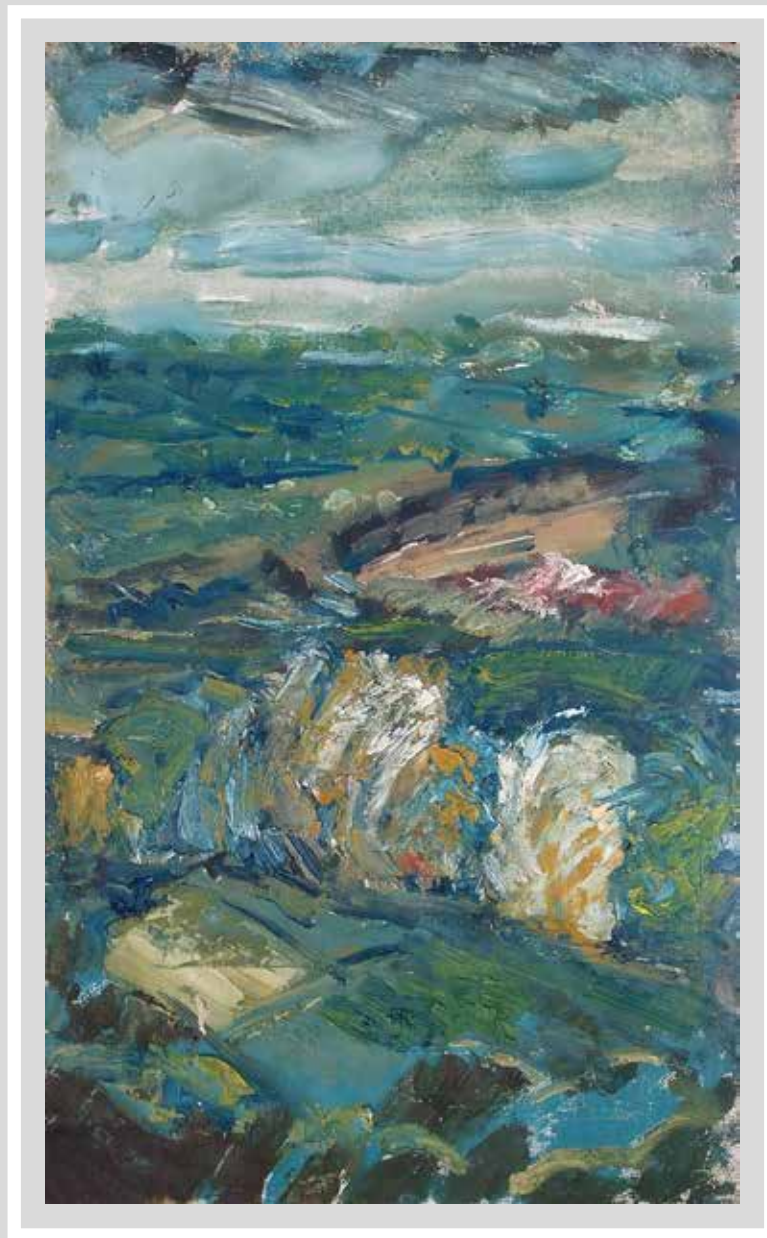
PAJZAŽ 1, 2006 ulje na kartonu, 30x32,5 cm  
LANDSCAPE 1, 2006, oil on cardboard, 30x32,5 cm



PAJZAŽ 2, 2006 ulje na kartonu, 30x32,5 cm  
LANDSCAPE 2, 2006, oil on cardboard, 30x32,5 cm



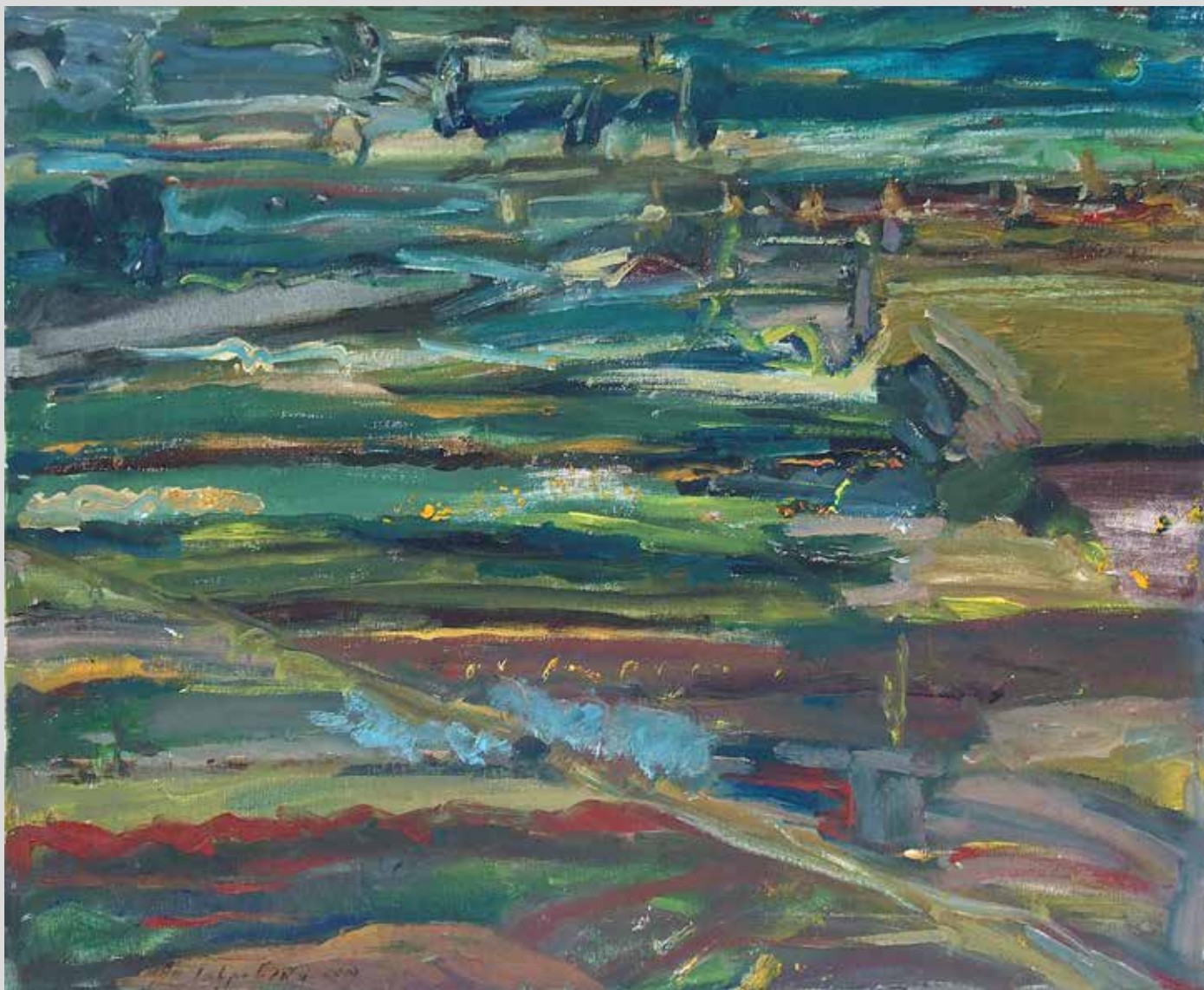
VOĆNJAK, 2006, ulje na platnu, 60x74,5 cm  
ORCHARD, 2006, oil on canvas, 60x74,5 cm



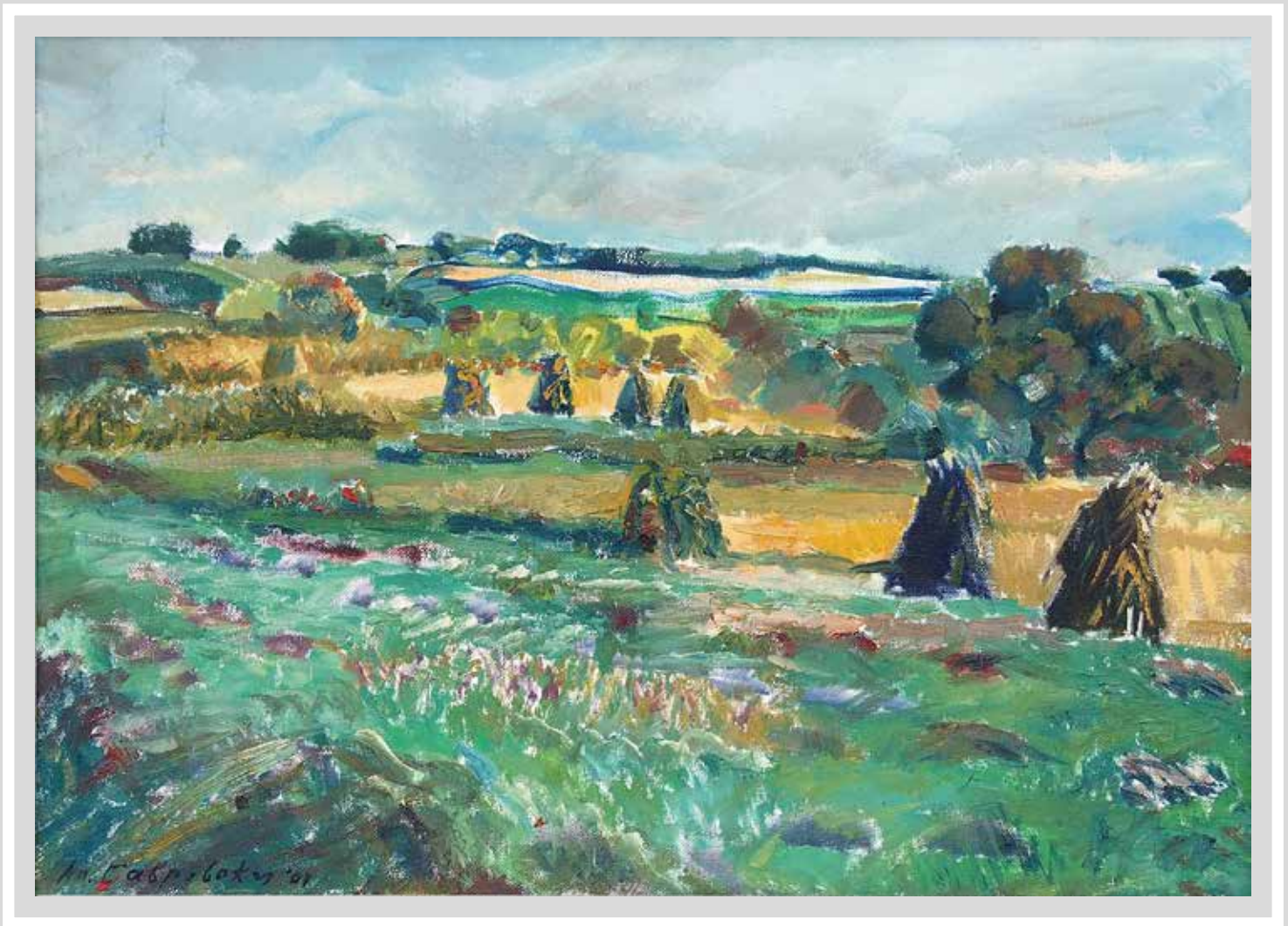
PEJZAŽ, 2006, ulje na platnu, 53x51 cm  
LANDSCAPE, 2006, oil on canvas, 53x51 cm



DETALJ IZ ATELJEA 2, 2007, ulje na kartonu, 29x50,5 cm  
ATELIER DETAIL 2, 2007, oil on cardboard, 29x50,5 cm



PEJZAŽ, 2007, ulje na platnu, 50x60 cm  
LANDSCAPE, 2007, oil on canvas, 50x60 cm



MOTIV IZ RIBARA, 2007, ulje na platnu, 50x70 cm  
A MOTIF FROM RIBAR, 2007, oil on canvas, 50x70 cm



ENTERIJER, 2008, ulje na kartonu, 70x48 cm  
INTERIOR, 2008, oil on cardboard, 70x48 cm



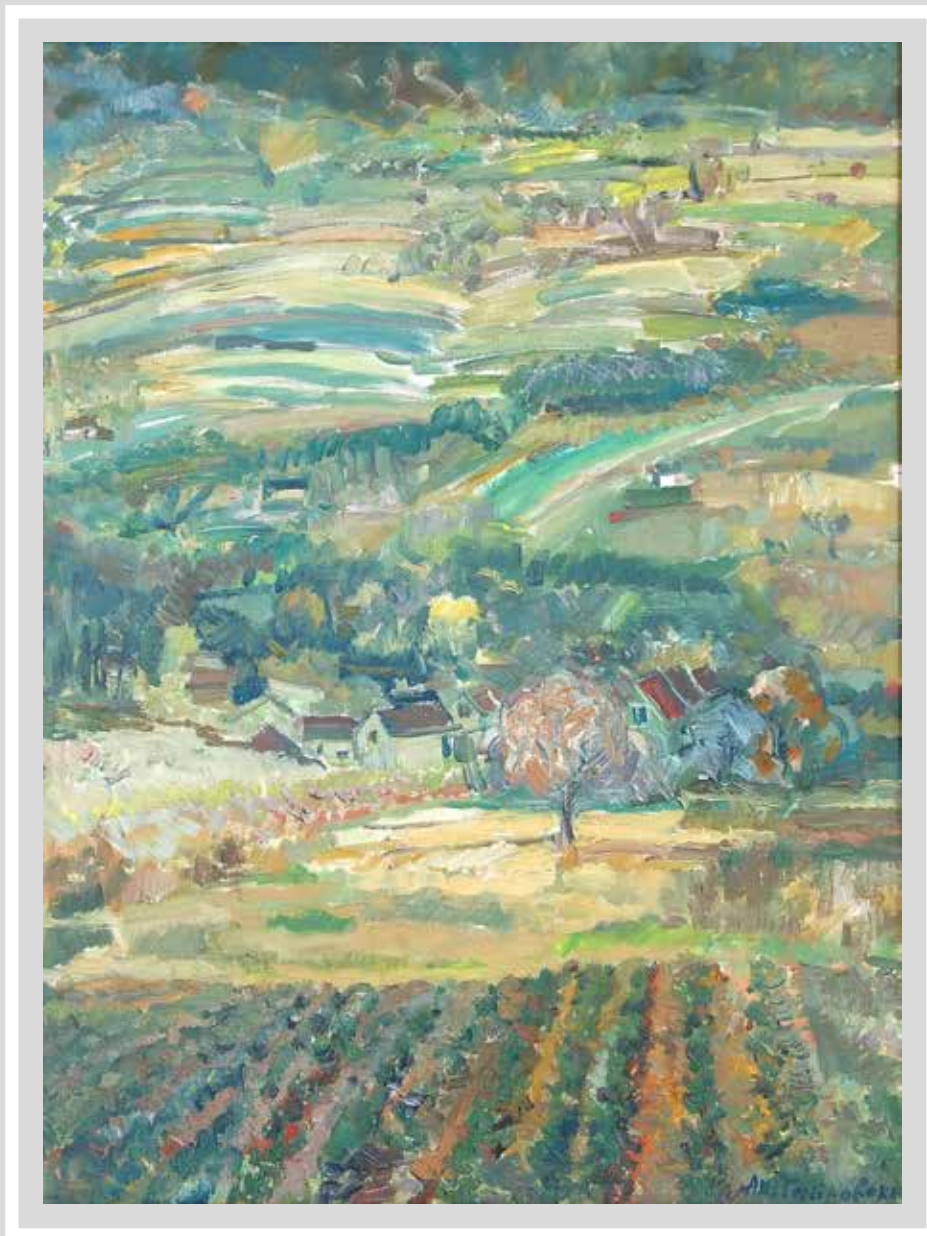
JESENJA MAGLA, 2009, ulje na platnu, 60x80 cm  
THE AUTUMN FOG, 2009, oil on canvas, 60x80 cm



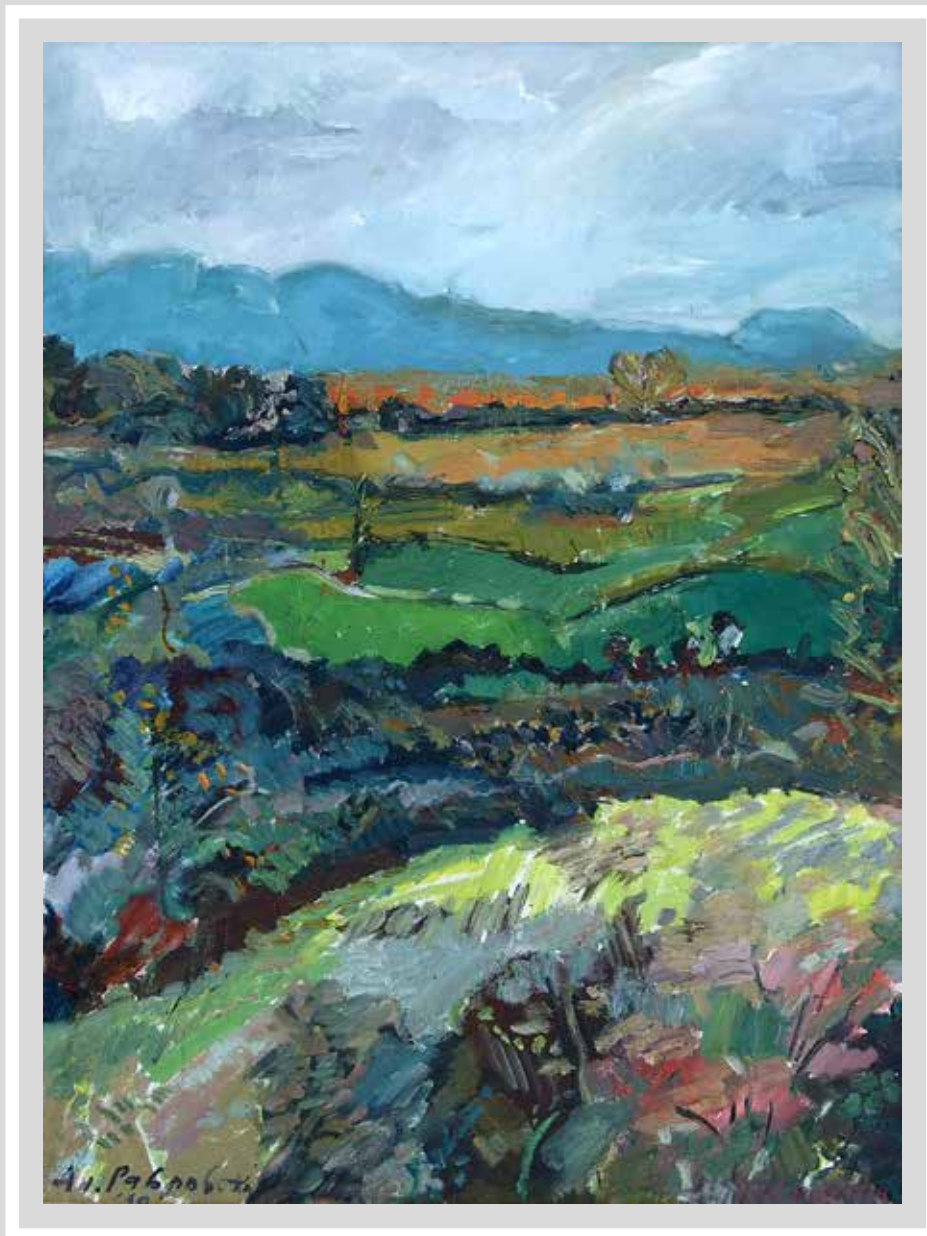
JESENJA PANORAMA, 2009, ulje na platnu, 60x80 cm  
AUTUMN PANORAMA, 2009, oil on canvas, 60x80 cm



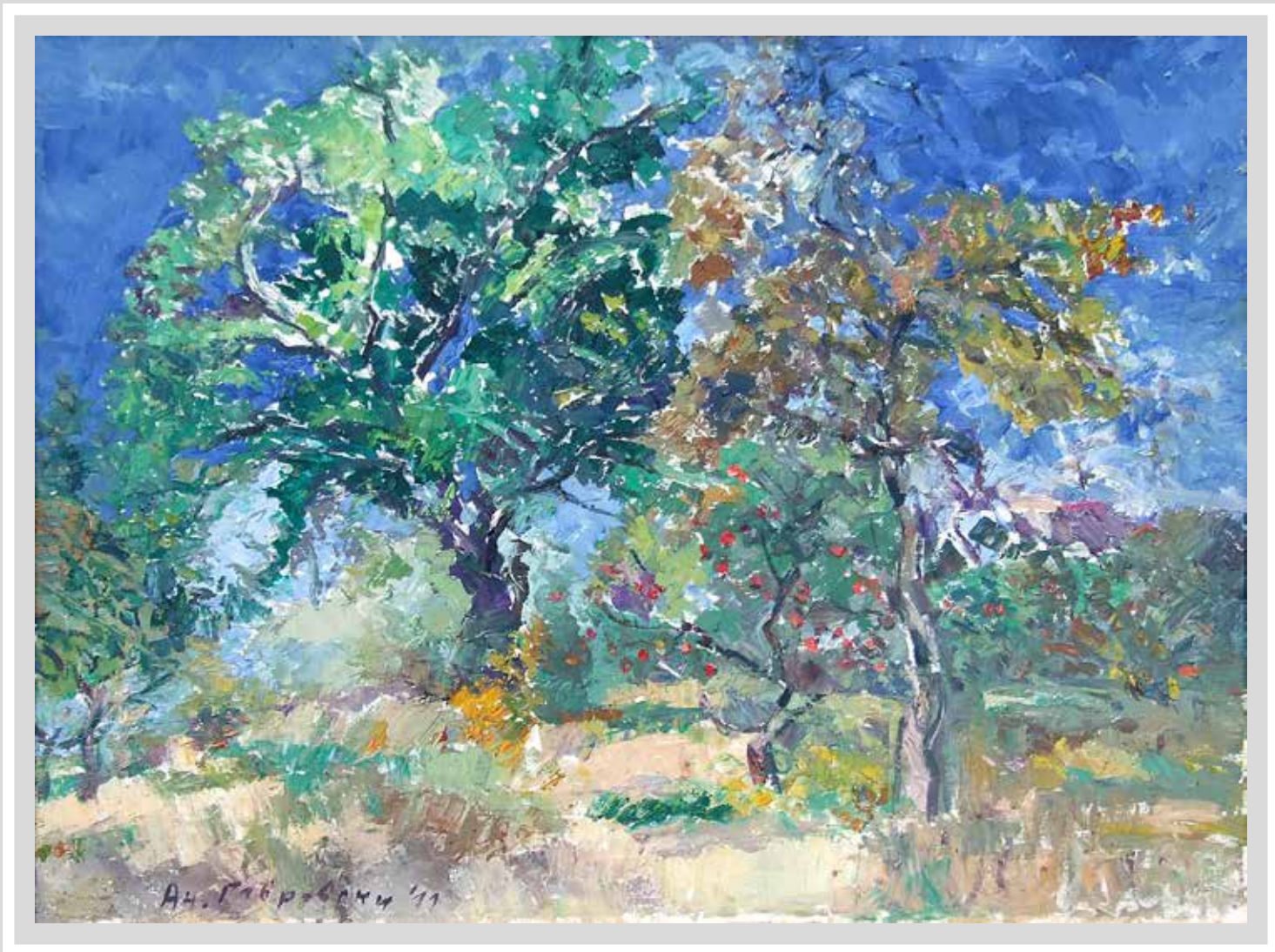
NAPUŠTENE KUĆE, 2010, ulje na platnu, 50x60 cm  
DESERTED HOUSES, 2010, oil on canvas, 50x60 cm



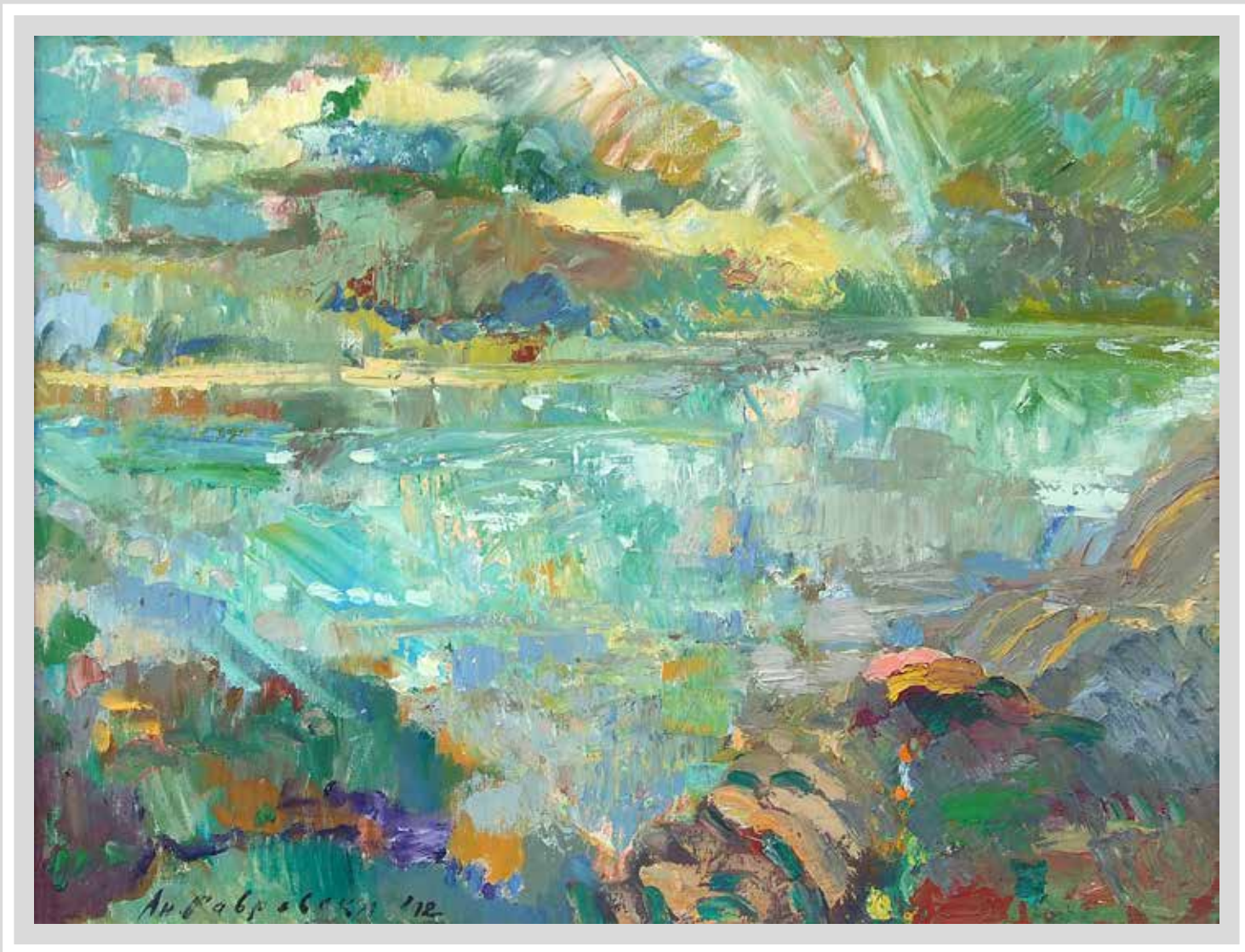
LEJE JAGODA, 2010, ulje na platnu, 80x60 cm  
STRAWBERRY LANE, 2010, oil on canvas, 80x60 cm



JESENJE VREME, 2010, ulje na platnu, 80x60 cm  
THE AUTUMN WEATHER, 2010, oil on canvas, 80x60 cm



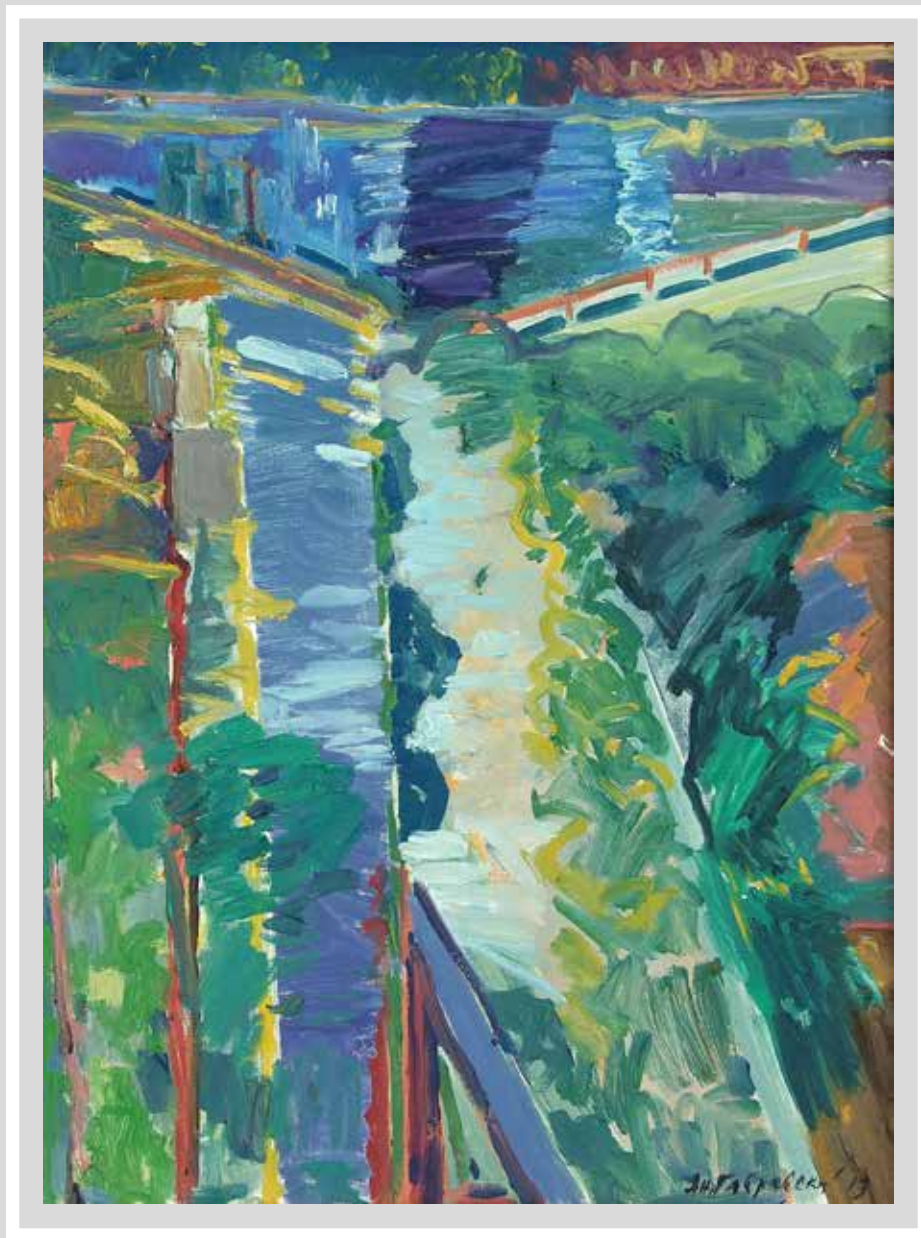
NAPUŠTENI VOĆNJAK, 2011, ulje na platnu, 60x80 cm  
DESERTED ORCHARD, 2011, oil on canvas, 60x80 cm



ZELENO JEZERO, 2012, ulje na platnu, 60x80 cm  
GREEN LAKE, 2012, oil on canvas, 60x80 cm



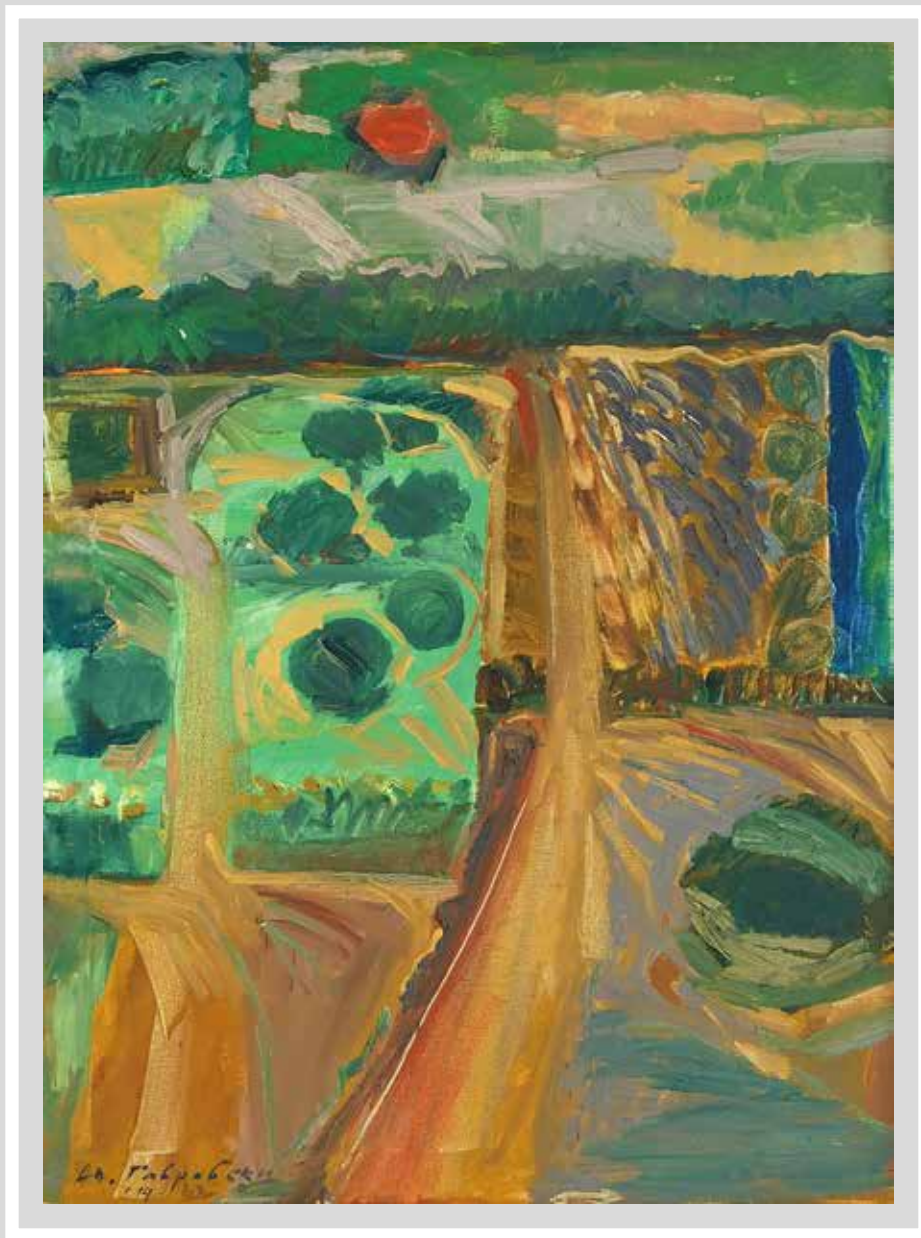
JUTARNJI PEJZAŽ, 2013, ulje na platnu, 30x60 cm  
MORNING LANDSCAPE, 2013, oil on canvas, 30x60 cm



SEĆANJE NA VODU, 2013, ulje na platnu, 80x60 cm  
A MEMORY OF WATER, 2013, oil on canvas, 80x60 cm



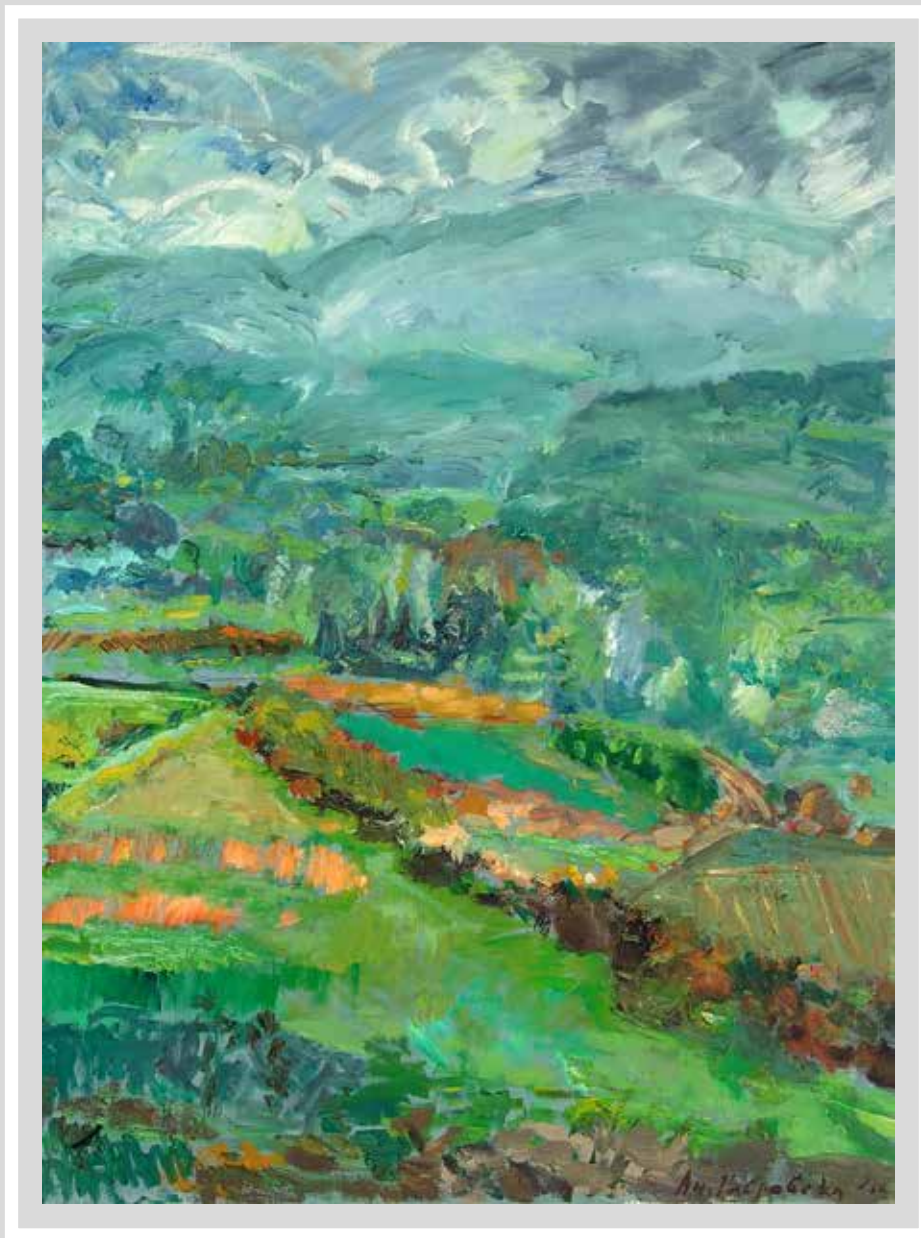
RIBARSKA BANJA, 2013, ulje na platnu, 80x60 cm  
RIBARSKA BANJA, 2013, oil on canvas, 80x60 cm



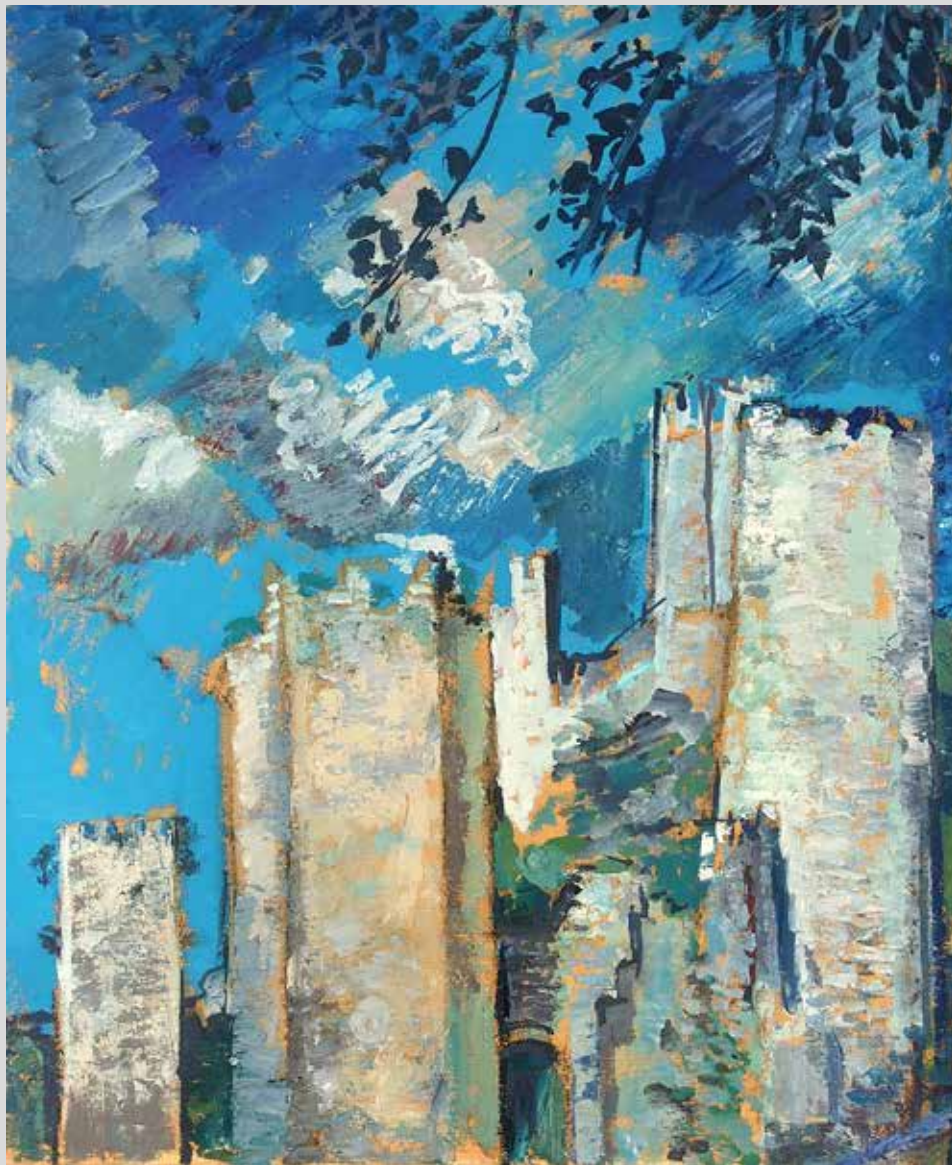
CRVENI AKCENT, 2014, ulje na platnu, 80x60 cm  
RED ACCENT, 2014, oil on canvas, 80x60 cm



SA VISINE, 2014, ulje na platnu, 30x52 cm  
FROM UP HIGH, 2014, oil on canvas, 30x52 cm



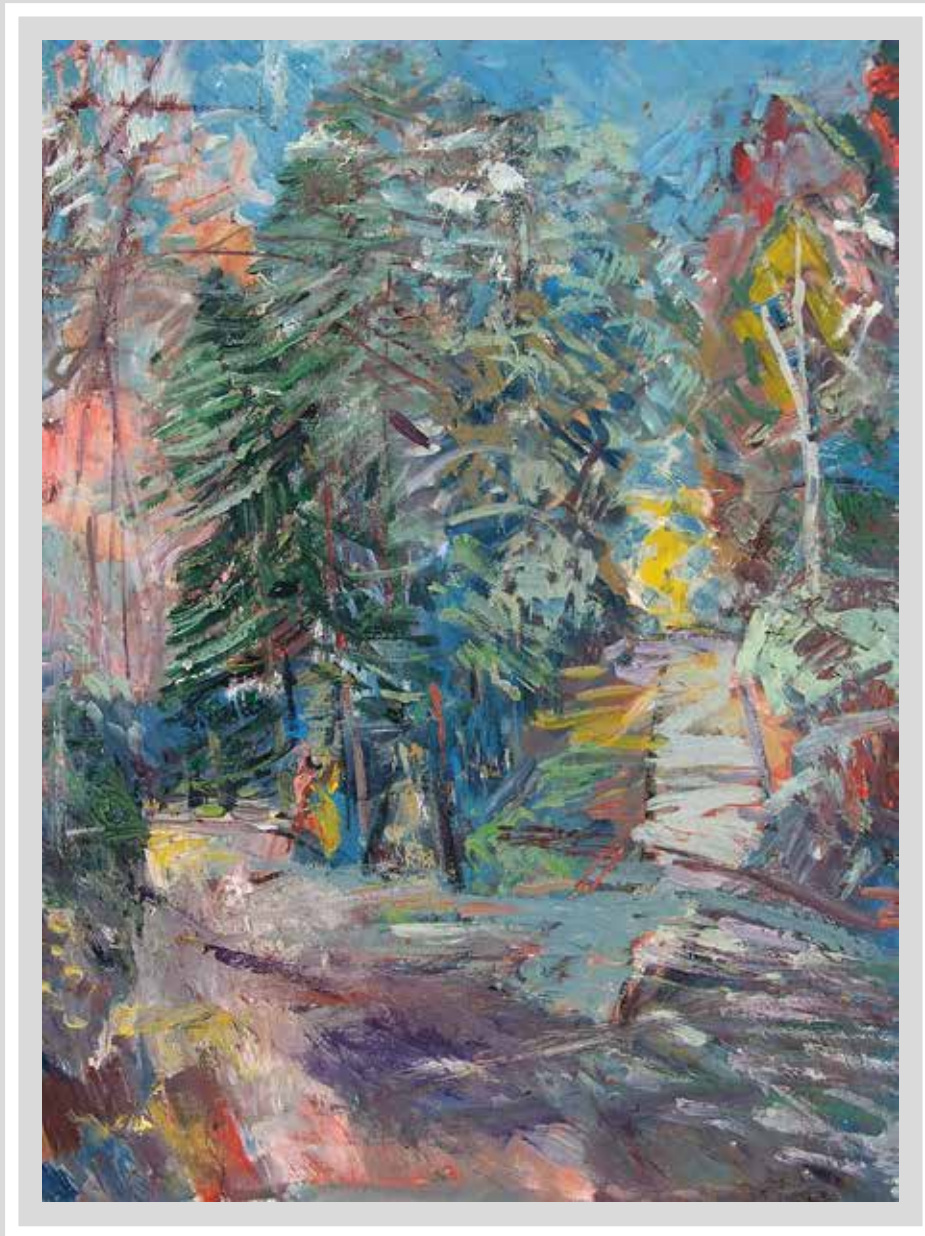
PEJZAŽ IZ RIBARA, 2015, ulje na platnu, 80x60 cm  
LANDSCAPE FROM RIBAR, 2015, oil on canvas, 80x60 cm



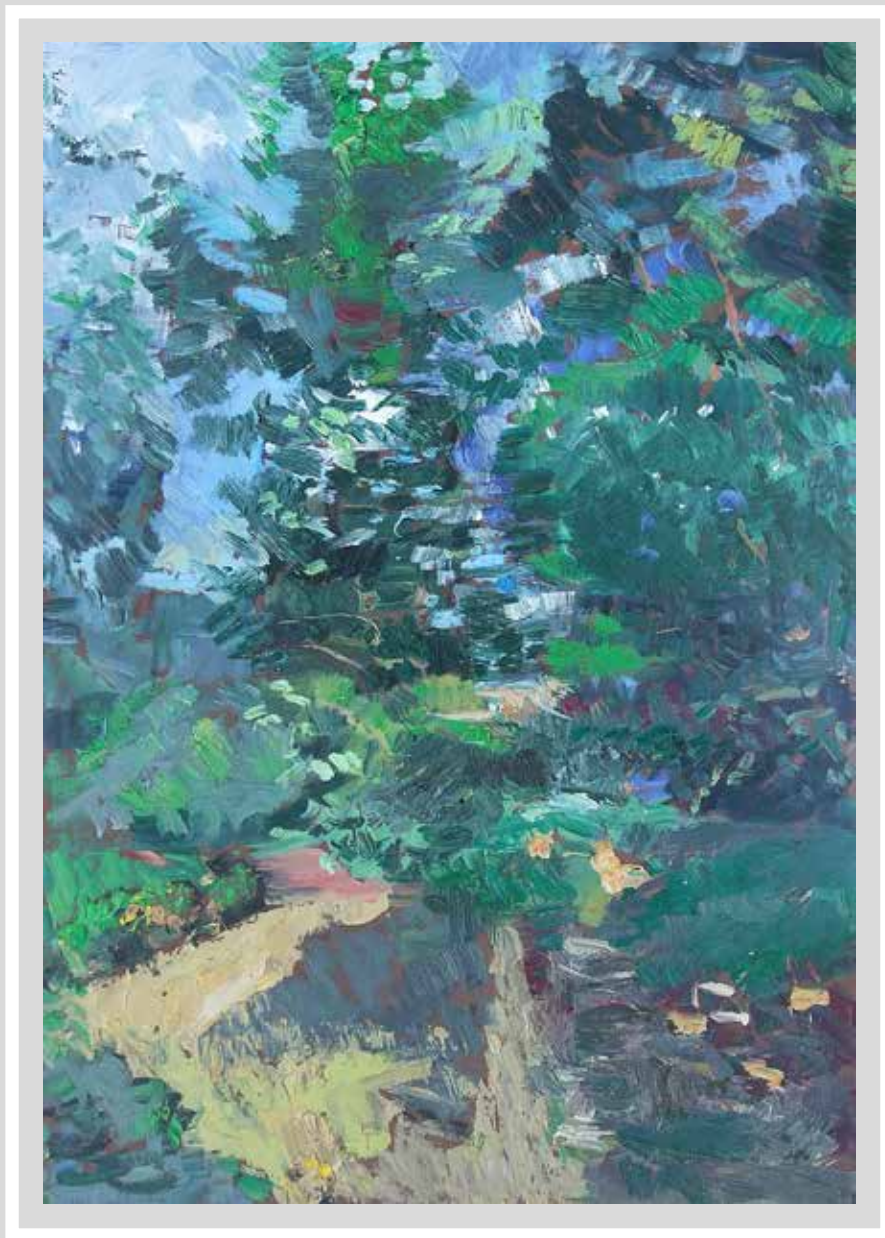
GOLUBAC, 2015, ulje na platnu, 59x50 cm  
GOLUBAC, 2015, oil on canvas, 59x50 cm



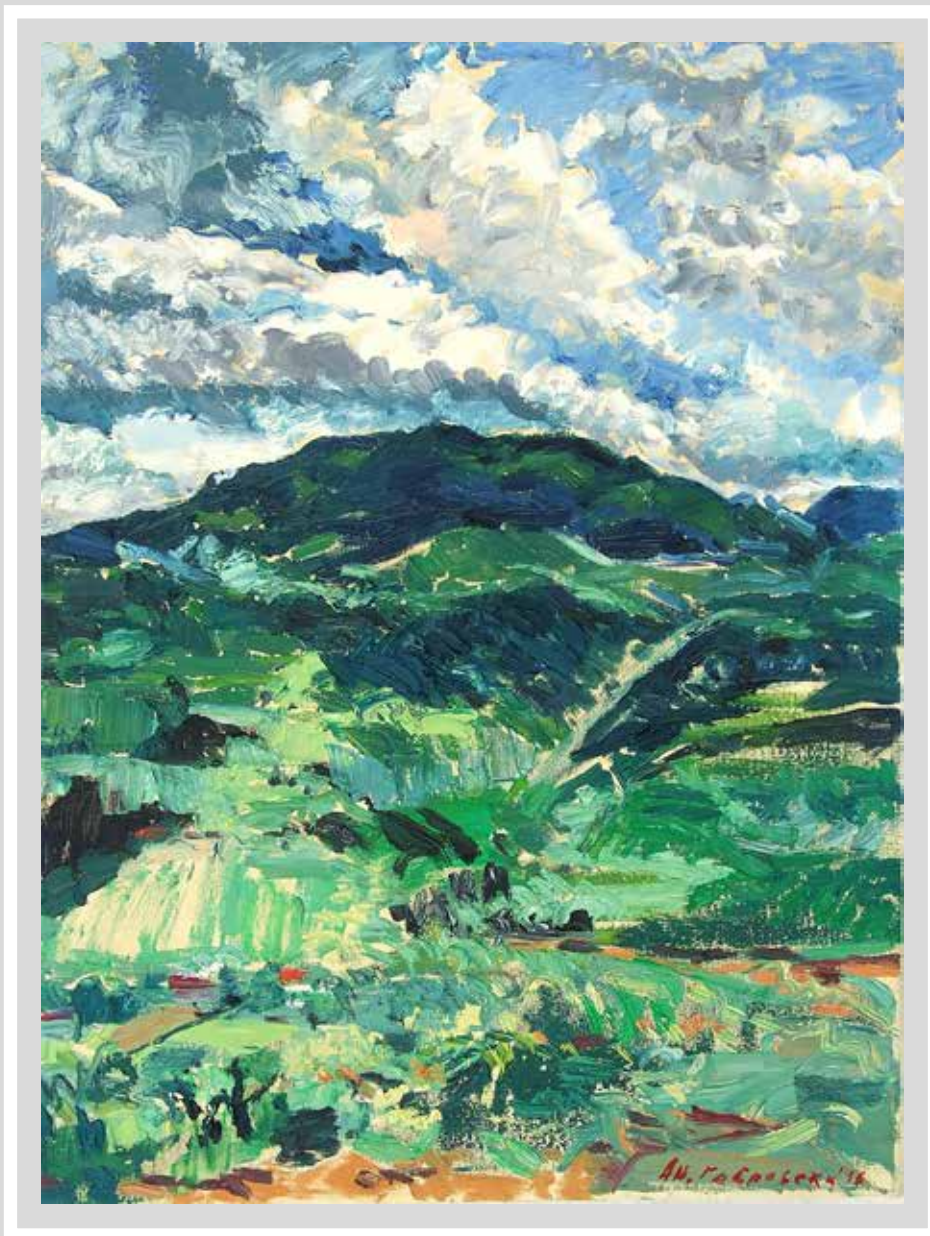
KAVEZ, 2016, ulje na platnu, 80x60 cm  
CAGE, 2016, oil on canvas, 80x60 cm



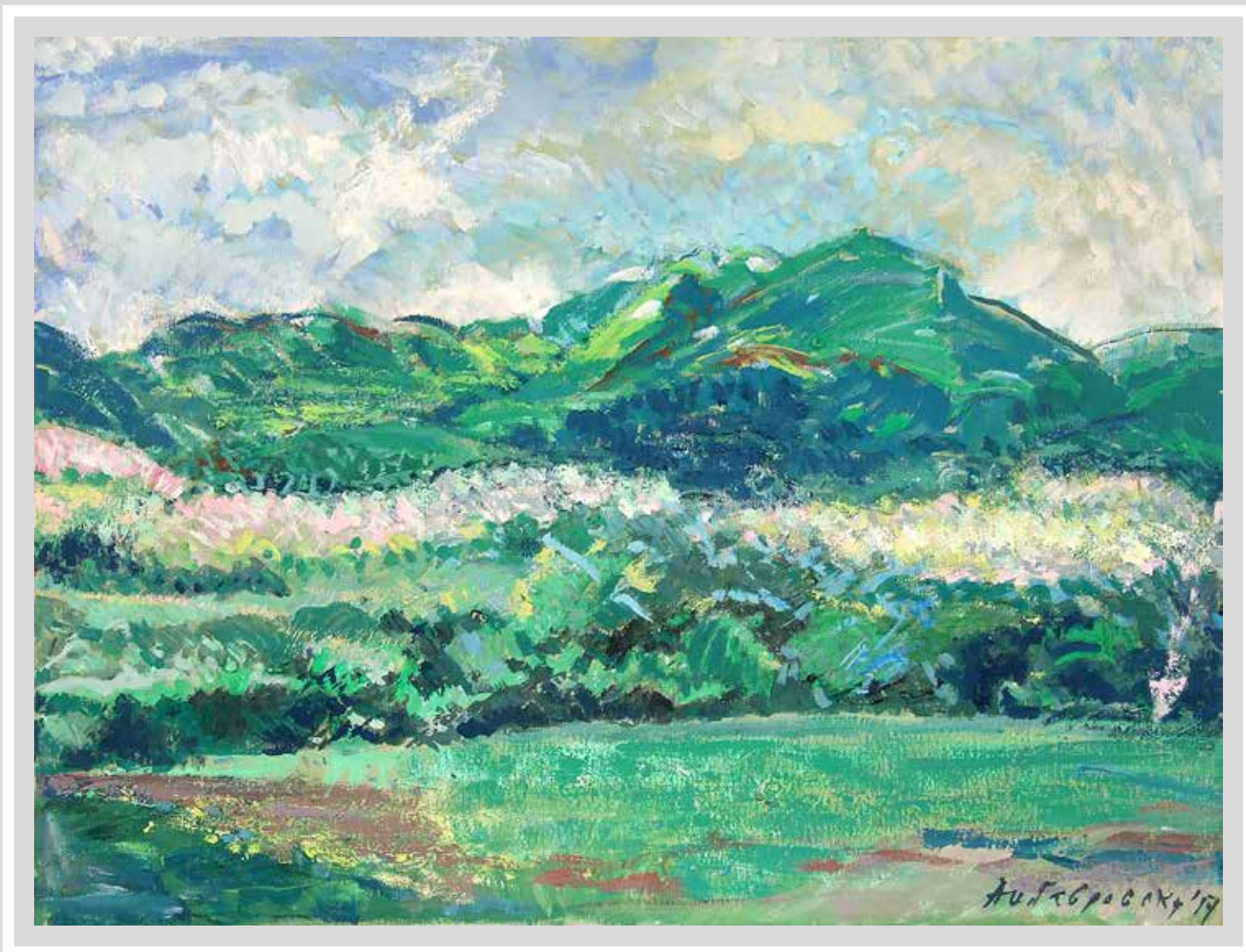
JESENJI PEJZAŽ, 2016, ulje na platnu, 80x60 cm  
AUTUMN LANDSCAPE, 2016, oil on canvas, 80x60 cm



NA KRAJU ŠUME, 2016, ulje na kartonu, 70,5x49,5 cm  
AT THE FOREST'S END, 2016, oil on cardboard, 70,5x49,5 cm



ISPOD JASTREPCA, 2016, ulje na platnu, 80x60 cm  
AT THE BOTTOM OF JASTREBAC, 2016, oil on canvas, 80x60 cm



BAGREMOVI U CVATU, 2017, ulje na platnu, 60x80 cm  
BLOOMING ACACIA, 2017, oil on canvas, 60x80 cm



ANGEL GAVROVSKI

Angel Gavrovski rođen je 1942. godine u selu Žilče, Tetovo, Republika Makedonija. Osnovnu i srednju školu završio je u Skoplju. Diplomirao je na Akademiji likovnih umetnosti u Beogradu 1967. godine, u klasi profesora Mila Milunovića i Zorana Petrovića. Član je Udruženja likovnih umetnika Makedonije (DLUM) od 1969. godine. Predavao je stručne predmete u Školi za primenjenu umetnost i dizajn, na tekstilnom odseku pri Tehnološkom fakultetu državnog Univerziteta „Sveti Ćirilo i Metodije“ u Skoplju.

Imao je veći broj samostalnih izložbi: u Skoplju 1970. godine u galeriji Kulturno-informativnog centra i 1977. godine u Omladinskom kulturnom centru; u Tetovu 1996. godine u Domu kulture; u Aleksincu 2008. godine u galeriji Centra za kulturu i umetnost; u Leskovcu u velikoj galeriji Kulturnog centra i druge.

Kao član DLUM-a izlagao je slike i grafike na tradicionalnim i tematskim izložbama udruženja u Makedoniji i inostranstvu. Više puta izlagao je na Trijenalu savremene jugoslovenske grafike (Međunarodno grafičko trijenale) u Bitolju.

Od 1971. godine učestvuje u radu domaćih i internacionalnih likovnih kolonija u Makedoniji, Srbiji, Sloveniji, Bugarskoj, Turskoj i Slovačkoj.

Pored slikarstva i grafike, radi na ikonografiji poštujući tradicionalni vizantijski stil.

Uradio je ikone, freske i mozaike u crkvi „Sveti Ćirilo i Metodije“ u Mavrovu, kao i freske, ikone i mozaike za crkve i pojedince u više naseljenih mesta u Makedoniji.

Njegove slike i grafike nalaze se u privatnim i državnim kolekcijama u Makedoniji, Srbiji, Sloveniji, Bugarskoj, Belgiji, Holandiji, Turskoj, Slovačkoj, Velikoj Britaniji i Kubi.

Slika pejsaže, portrete, mrtvu prirodu, enterijere, kompozicije sa savremenom tematikom.

Dobitnik je Nagrade za grafiku DLUM (1975), Nagrade za crtež DLUM (1999) i Nagrade za slikarstvo DLUM (2004).

Živi i radi u Skoplju.

Angel Gavroski was born in Žilče, Tetovo, Republic of Macedonia, in 1942. After finishing primary and secondary school in Skopje, he graduated from the Academy of Fine Art in Belgrade in 1967, in the class of professors Milo Milunović and Zoran Petrović. He has been a member of the Association of Painting Artists of Macedonia (DLUM) since 1969. He has taught vocational courses at the School of Applied Arts and Design in the Department of Textile at the Faculty of Technology, part of the state University “Saint Ćirilo and Metodije” in Skopje.

He has held a number of solo exhibitions: in Skopje, in 1970 at the Gallery of the Culture and Information Centre and in 1977 in the Youth Culture Centre; in Tetovo, in 1996 at the Culture Centre; in Aleksinac, in 2008 at the Gallery of the Centre of Culture and Art; in Leskovac, in the Grand Gallery of the Culture Centre, and elsewhere.

As a member of DLUM, he has exhibited his paintings and graphics in traditional and thematic exhibitions of the association in Macedonia and abroad. He has multiple participations at the triennial of contemporary Yugoslav graphics (the International Graphics Triennial) in Bitolj.

Since 1971, he has attended domestic and international art colonies in Macedonia, Serbia, Slovenia, Bulgaria, Turkey and Slovakia.

In addition to painting and graphics, he has also done iconographic work, abiding to the traditional Byzantine style.

He created the icons, frescos and mosaics in the “Saint Ćirilo and Metodije” church in Mavrovo, as well as frescos, icons and mosaics conscribed by various churches and individuals across Macedonia.

His paintings and graphics are included in both private and state collections in Macedonia, Serbia, Slovenia, Bulgaria, Belgium, the Netherlands, Turkey, Slovakia, Great Britain and Cuba.

He paints landscapes, portraits, still life compositions, interiors and compositions featuring contemporary thematic.

Awards: DLUM’s graphics award, 1975; DLUM’s drawing award, 1999; DLUM’s painting award, 2004.

He lives and works in Skopje.

# ANGEL GAVROVSKI BALKANSKI PEJZAŽI

Knjiga  
Book **48**

Izdavač  
Publisher

INTERNACIONALNI UMETNIČKI STUDIO  
Radovan Trnavac Mića  
INTERNATIONAL ART STUDIO

Urednik  
Editor

**Mirjana Vojić**

Dizajn  
Design by

**Slobodan Rajević**

Prevod  
Translation

**Ivan Manić**

Tehnička podrška  
Technical support



Štampa  
Printed by



Tel. 014/3538-125

Tiraž  
Circulation  
500

avgust 2018.

ISBN 978-86-84653-33-0

---

Upravni odbor  
Managing Board

**Vinka Spajić, Slađana Vasiljević,  
Aleksandra Tomić, Slađana Malešević,  
Blagoje Ranković, Budo Novović, Vladimir Petrović**

CIP - Каталогизација у публикацији  
Народна библиотека Србије, Београд

75.071.1:929 Гавровски А.(083.824)  
75(497.7)“20”(083.824)

ГАВРОВСКИ, Ангел, 1942-

Angel Gavrovski : balkanski pejzaži : Valjevo, avgust 2018. / [prevod, translation Ivan Manić]. - Valjevo : Internacionalni umetnički studio “Radovan Trnavac Mića” = International Art Studio [“Radovan Trnavac Mića”], 2018 (Valjevo : Valjevo print). - 43 str. : reprodukcije ; 22 x 23 cm. - (Internacionalni umetnički studio “Radovan Trnavac Mića ; knj. 48)

Uporedo srp. tekst i engl. prevod. - Autorova slika. - Tiraž 500. - Str. 2: Akademski slikar Angel Gavrovski / Konča Pirkoska. - Str. 4: Predeli slikani dušom / Rada Filipović. - Angel Gavrovski: str. 42.

ISBN 978-86-84653-33-0

а) Гавровски, Ангел (1942-) - Изложбени каталози  
COBISS.SR-ID 266282252

МЕЖДУНАРОДНАЯ СТУДИЯ ИСКУССТВ 国際アート・スタジオ  
L'ATELIER ARTISTIQUE INTERNATIONAL STUDIO  
INTERNACIONALNI UMJETNICKÉ DEN INTERNATIONALLA KONSTNÄRLIGA  
STUDIO STUDIO DEN INTERNATIONALLA STUDIO  
STUDIO ARTISTICO INTERNAZIONALE  
ΔΙΕΘΝΕΣ ΚΑΛΙΤΕΧΝΙΚΟ INTERNACIONAL INTERNAZIONALE  
ΣΤΟΥΝΤΙΟ ΣΤΟΥΝΤΙΟ INTERNACIONAL DE ARTE  
MIEDZYNARODOWE STUDIO 国際芸術演播室  
ARTYSTYCZNE 国際芸術演播室  
A NEMZETKÖZI MŰVESZETI STUDIO  
ستوديو الفن الدولي STUDIO  
E STUDIO DER INTERNATIONALE KÜNSTLERISCHE  
DE ARTE INTERNACIONAL  
הסטודיו הבינלאומי לאמנות МЕЂУНАРОДЕН УМЕТНИЧКИ  
СТУДИО  
МЕЖДУНАРОДНАЯ СТУДИЯ ИСКУССТВ 国際アート・スタジオ  
L'ATELIER ARTISTIQUE INTERNATIONAL STUDIO  
ИНТЕРНАЦИОНАЛ УМЕТНИЧКИ СТУДИО



91788684653330