

An abstract painting by Cezmer-Ski, featuring a dense and complex composition of thick, expressive brushstrokes. The color palette is dominated by vibrant blues, deep reds, and bright yellows, with accents of black and white. The overall effect is one of intense energy and dynamic movement, with various forms and textures emerging from the layered application of paint. The central area is particularly dense with overlapping strokes, creating a sense of depth and complexity.

C E M E R · S K I

Gligor CEMERSKI

August, 2000

FAYETTEVILLE
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The Wilmington Fever of Cemerski

I parted with Cemerski in Washington DC., after the end of his monumental exhibition in The World Bank, in the beginning of November, and I welcomed him in New York City sometime in mid December 1998. In the meanwhile happened that which I would call his Wilmington painting fever.

'Cemerski is a painter of the thunder', wrote about him his friend from Paris, the great painter Bata Mihailovitch. But what I saw, partly from the slides of his canvases, but more from the pile of paintings and drawings on paper which he had brought, was simultaneously a tempest and a flood. That abundance was above the norms of even his extraordinary painting fertility.



In Wilmington, North Carolina, Cemerski arrived after the invitation by his friends, the painters Pamela Toll, Gayle Tustin and Dick Roberts. They had created an international workshop, a true feast for art on the nearby Bald Head Island. Starved for painting, as he told me, Cemerski got down to work the first morning after his arrival. Already the first painting was a surprise: 'The Great Mermaids of Bald Head Island.' It seems that it was meant to be a meeting, an act of adaptation, a reconciliation between the American Atlantic and the European, the Mediterranean luggage of the painter. Cemerski would say 'a balance of our bodies with the anxiety before the uncertain.'

I recognised that balance in Cemerski's Wilmington Period, but compared to the rocking of a boat upon the waves. Here the risk is greater than the uncertain harmony. He continues several cycles, like that of St. George, or of the Knight and the Serpent, of the everlasting conflict and the dream of the reconciliation in the Apocrypha. All this had already been visible in his paintings from Macedonia. An akin gesture, an akin vigour tamed through the refinement and the extraordinary painting might. Here too the Knight and the Dragon are a central motif. In Cemerski's art, they are a dangerous and a tragic pair. It even seems to me that some sort of tenderness joins them. They have stopped in a permanent and doomed now, in a constant and red-hot interaction. Maybe they are only a version of Albrecht Durer's 'The Knight and Death' placed in a somnambular caldron and with a completely different painting connotation.

Whatever the case, this time Cemerski completely leaves out exactly and above all the painting execution. The colour is out of its mind, the material is immoderate, the gestuality longs for its folly. The painting is born quickly and in a fascinating manner, the emotion is untamed. As Anthony F. Jansen writes about Cemerski, "He attacks each canvas like a fencer, jabbing at it with deft strokes until the image takes shape out of a welter of brush strokes." Out of such a duel with the canvas, a particular kind of tense beauty is born.

Exactly this absolute presence of beauty in Cemerski's dramatic painting is strange. It belongs to and is alive in the rejuvenated myths of his fatherland, in the mermaids of Bald Head Island; it is alive in the 'Beauty of Santa Fe,' in the two versions competing in their attractiveness. It seems to me that Beauty offers the only way out of the great abyss of the world and of the history; that it knows the painter. Can we look at them as if looking only in a black and comfortless mirror? At the bottom of all remains only love, what ever it might be like, answers Cemerski.

Despite the dangerous, sometimes bitter taste of his palette - now and then driven to the edge of the endurable - I think that right there springs the joy and the joyfulness of Cemerski's painting.

Alex Krtov
New York City,
New York, 2000

An Enigma

A Macedonian friend; — an old friend . . .

*I met a man. His name Gligor . . . Gligor
Cemercki. I knew him . . . knew him before . . .*

Gligor knew, I knew him.

*We spoke . . . he in halting English nurturing my
awkward responses; both betraying merging
sensibilities.*

I knew him, . . . I knew him before . . .

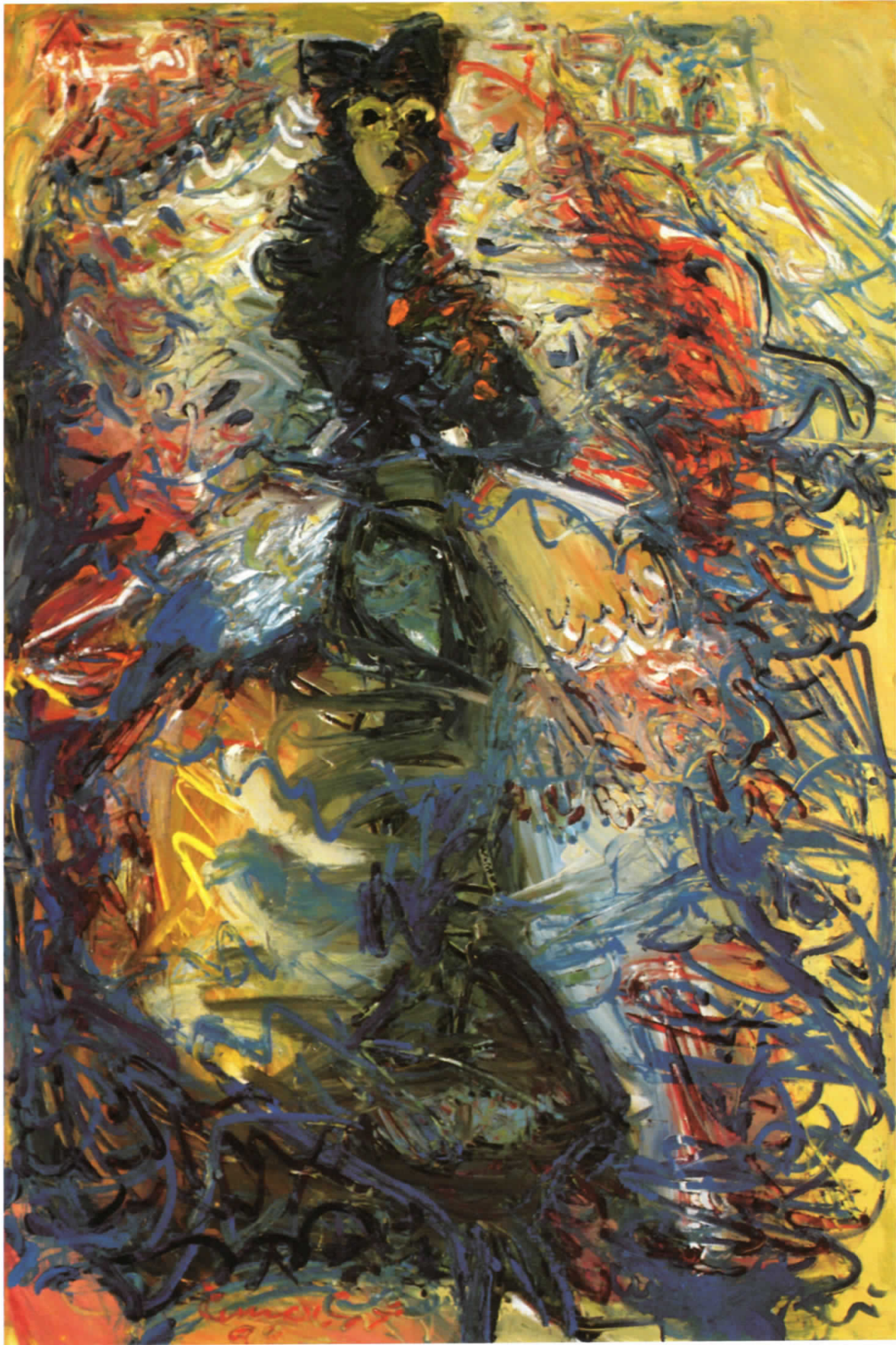
*Is it possible . . . we all knew Gligor, . . . Gligor
Cemercki before?*

My name, Leon . . .

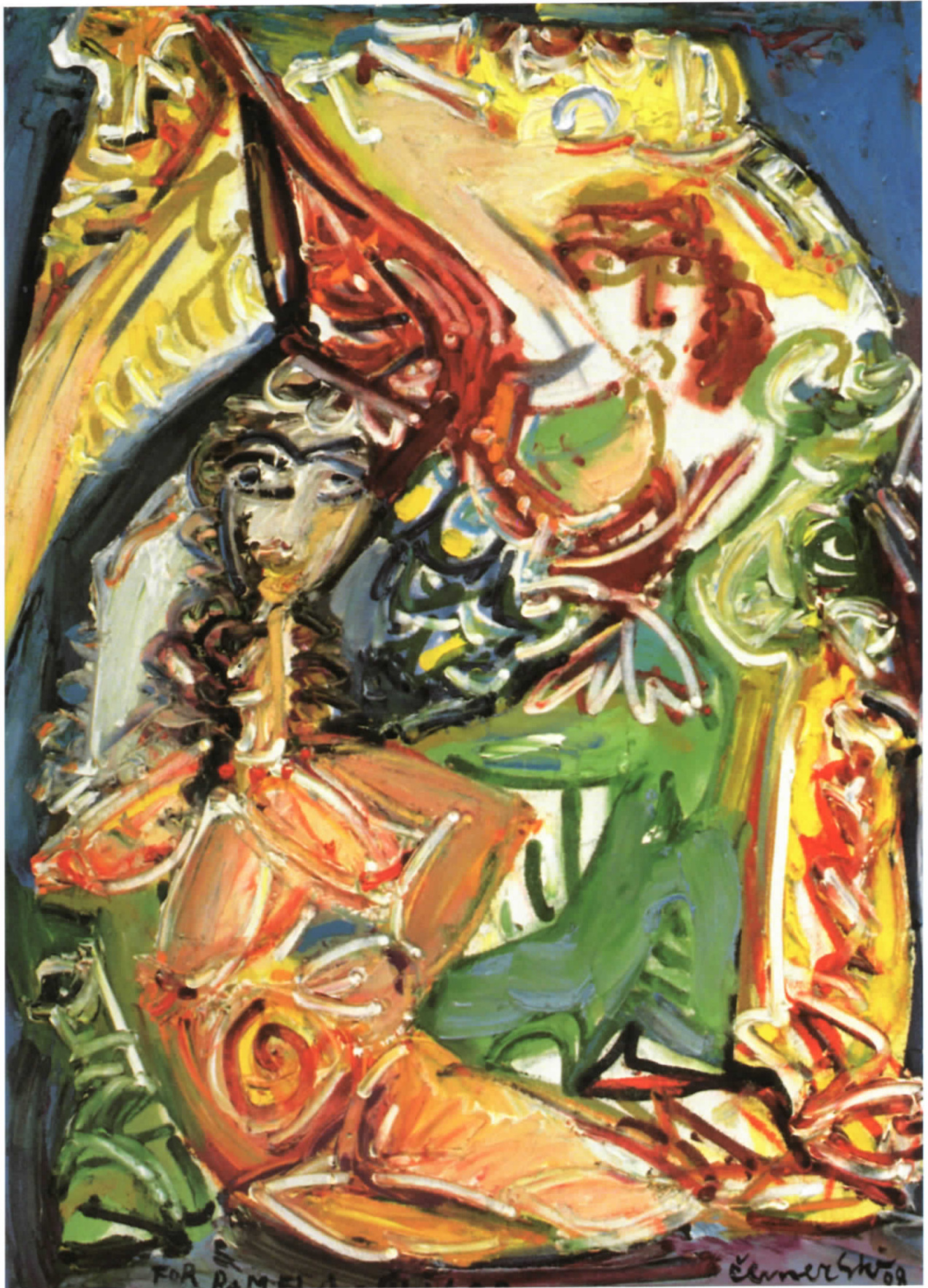
Leon Schenker



"The Mermaids of Bald Head Island", 36"x52", oil on canvas, 1998



"The Great Mermaid of Bald head Island", 36"x52", oil on canvas, 1998



"Apocrypha", 27"x36", oil on canvas, 1998



"The Serpent", 27"x36", Oil on canvas, 1998



"Antiquity I"
20"x20"
oil on canvas



"Antiquity II"
20"x20"
oil on canvas





"The Serpent and the Knight", 42"x52", oil on canvas, 1998

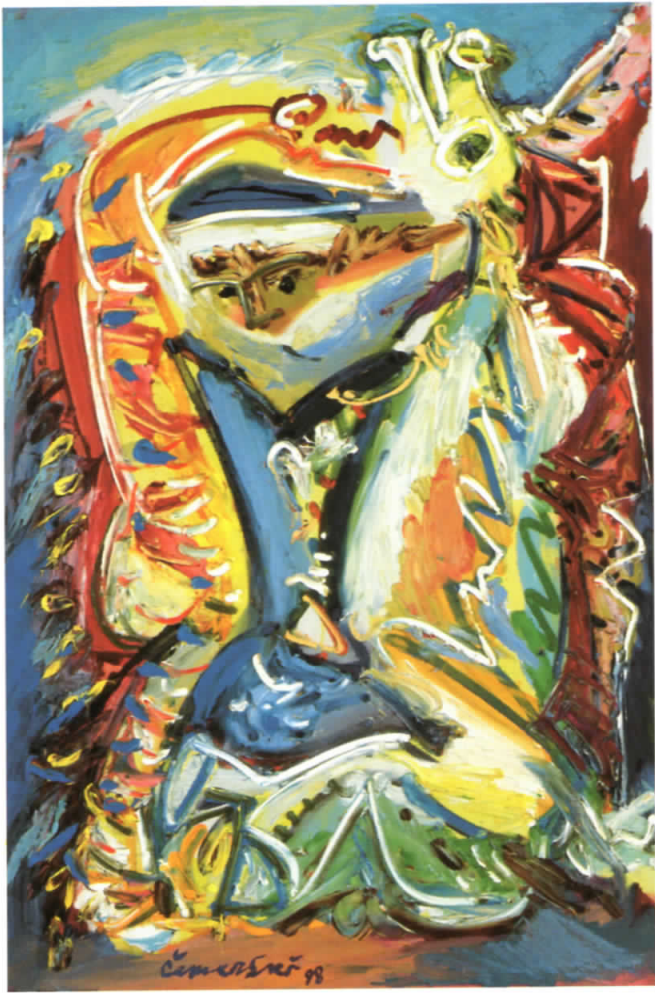
"Saint George and The Dragon", 42"x52", oil on canvas, 1998

+



Triptych:
'Princess', 36"x52"; 'The Serpent', 36"x52"; 'The Knight', 36"x52", 1998





"The Knight and The Serpent" I, oil on paper, 1998



"The Knight and The Serpent" II, oil on paper, 1998

"The Knight and The Serpent"
42"x54"
Oil on canvas, 1998





"The Lady of Santa Fe" I, 27"x36", oil on canvas, 1998



"The Lady of Santa Fe" II, 27"x36", oil on canvas, 1998

"Memories I"
17"x17"
oil on canvas



"Memories II"
17"x17"
oil on canvas

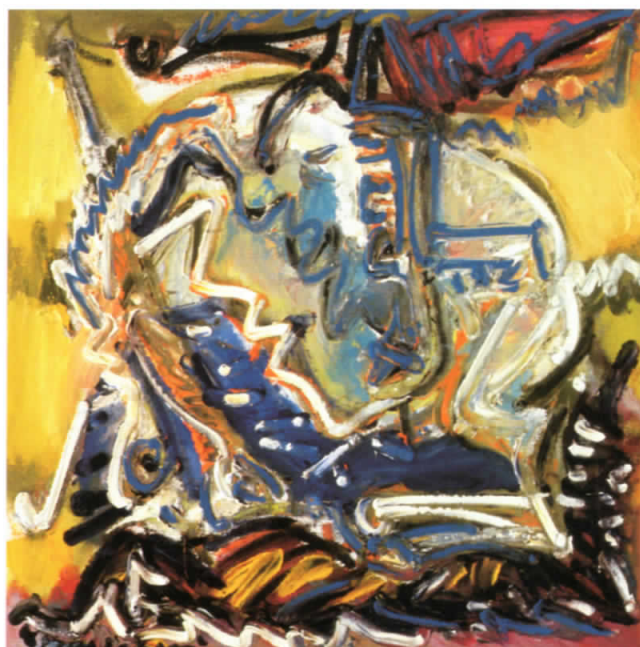


"Memories III"
17"x17"
oil on canvas

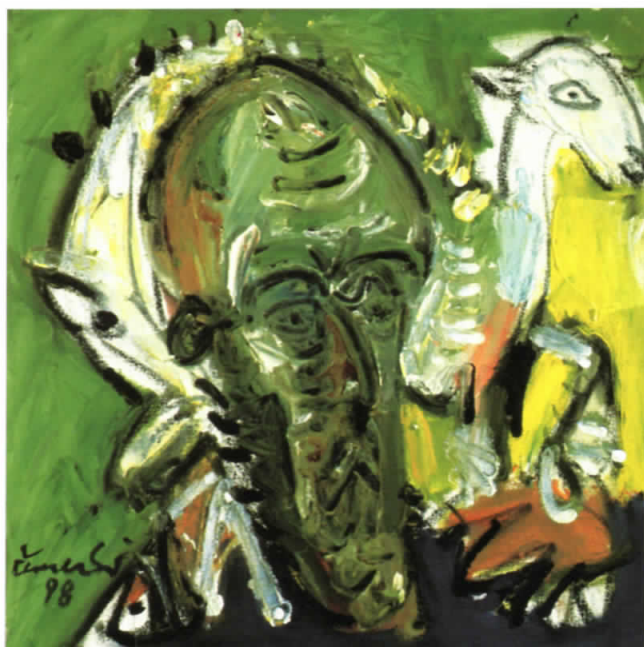




"Memories IV"
17"x17"
oil on canvas



"Memories V"
17"x17"
oil on canvas



"Memories VI"
17"x17"
oil on canvas



"The Knight and The Serpent" III,
oil on paper, 1998



"The Knight and The Serpent" IV,
oil on paper, 1998



"The Knight and The Serpent" V
oil on paper, 1998



Gligor Cemerski, born in Kavadarci, Republic of Macedonia, in 1940. Education obtained in Skopje, Belgrade and Paris. B.A. and M.A. in Fine Arts at the Academy of Fine Arts in Belgrade in 1965; one year study mission in Paris (1969-70) as beneficiary of a fellowship granted by the French Government. Since that time very frequently has worked and exhibited in Paris. Recently, engaged on permanent contractual basis at the Galerie du fleuve, Paris.

An artist in painting, graphic arts and mosaic. From 1959 till the end of 1960's intensively involved with art aesthetics arguing artistic freedom and intellectual supremacy of the post war Moderna. An essay of anthological value at the time is "A Live Byzantium" (1977).

Other study missions carried out in Egypt, Greece, Italy, The Netherlands and Sweden.

Since the time of his first one-man exhibition which took place in Skopje 1962, there have been more than 30 one-man shows in Ohrid, Strumica, Kavadarci, Belgrade, Zagreb, Budva, Alexandria, Paris, The Hague, etc. He was representative of Macedonian and Yugoslav painting till 1991 in Belgrade, Zagreb, Sarajevo, Ljubljana, Dubrovnik, Porec, Paris, Rome, Alexandria, Istanbul, Sofia, Prague, Gratz, Bucharest, Moscow, Madrid, Copenhagen, Mexico City, New York, The Hague, Dublin, Belfast, Glasgow, Washington D.C., Wilmington, etc.

He designed several huge monuments in Skopje, Vrutok, Kavadarci and Kocani. The Monument of Liberty in Kocani comprises 320 sq. m. of mosaic. He has been given numerous awards and prizes, the last one being the Third Winter Salon Grand Prix in Skopje, 1994.





From the work at the No Boundaries International Art Colony – Bald Head Island, NC, USA, 1998



Dick Roberts



Gayle Tustin and Pamela Toll

During my stay in North Carolina, the artists Pamela Toll, Gayle Tustin, Dick Roberts, Leon Shenker and other friends from Wilmington have extended to me their generous support and encouragement for my art work. All paintings presented in this catalogue were painted in November and December of 1998 during my attendance of the art colony "No Boundaries" at the Bald Head Island and at the "Acme Art" in Wilmington.

By their inspiration and to their honour,

Gligor Cemerski



Leon Shenker



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