

KIRO URDIN

LINES AND COLORS

ARTISTIC FOUNDER OF THE
PLANETARISM MOVEMENT

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LINES AND COLORS

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ART FOR THE BEING

Jean-Louis Ferrier

During the 1960s, critics who voiced their opinions predicted that in the next five hundred years modern painting would either be abstract, geometrical and unstructured, or would not be at all. Throughout Europe, exhibitions geared to the year 2000 were held, displaying works of abstract artists whose names have now passed into oblivion. They believed that the artistic revolution that had begun to the names of Kandinsky and Malevitch was irreversible. They had many reason to think so. In their opinion, proliferation of photographs had rendered the artistic representation of the visible outer world obsolete.

In addition to this, they took into account the level of knowledge to the 20th century, a level of knowledge that, with the progress in the quantum theory of physics and the theory of relativity, had provided a new understanding of the material world, which, according to them, relegated all ideas of determinism to the recycle bin of history of science. This has proven a far cry from the present situation! Painting asserts itself to whatever manner it chooses. Throughout the last few decades, painters have decided to proceed differently. Some of them have never broken away from realism, and others – ephemeral practitioners of Abstract Art – have returned to the figurative art fold. This trend is still predominant on the art scene today, where virtually no one devotes their time to squares, circles, rectangle and other shapes of non-figurative art anymore. It pleases me that Kiro Urdin concerns himself with this manner of painting, proclaimed as finished by many. This is so, first of all, because I have never felt that Abstraction was all that art is and would be – a position which I have defended vociferously for a long time. And secondly and most importantly, I believe that at the point of time at which we currently find ourselves, the figurative adventure in painting is just beginning.

This adventure, of course, does not imply that we aim to return, in one way or another, to the old rules of representation, to its themes of predilection and its understanding as a noble calling. On the contrary, art seems to be heading to completely different destinations and taking different directions, which both recreate and reinforce the image. Consider, for example, the representation of the human figure. In his posthumous text, published in 1865, Proudhon claimed that: 'It's always on the human figure that all art pivots.' Not on the square, circle or any other abstract shape, but on the human figure. This, in fact, can point to 'man as a measurement of all things' as it did in the Italian Renaissance painting, in which the human figure is poised as an actor on the stage of the world, or it can depict something utterly different – the 'useless passion' to which Sartre reduced the human condition, or 'man as the master of his errors' as Lacanian psychoanalyst love to the define humanity. This perception of man can be found both in Dubuff-

et's peculiar humans and Giacometti's long-limbed humans, not to mention the many works of lesser quality hanging on gallery walls.

The human figure takes centre stage in Kiro Urdin's paintings. As I gaze at one of his paintings of a head in profile, with a round skull and pointed nose, I can conclude that it is not dissimilar to many other contemporary paintings, but what fascinates me are the lines that crisscross the face, lines that both tighten and loosen the features, blue, orange and red lines that come and go on a kind of linear exuberance.

One of them germinates, the other traces the outlines, while the third is there for the effect, and yet another is there to mediate and rethink the face.

Urdin's painting bear traces that remind us of Klee: there is profundity coupled with childish glee: there is graffiti without any references to sexuality or death, but only as a sheer burst of happiness.

Dr Gall, a phantasmagorical historical figure, whom his followers hailed as one of the most brilliant minds of all times, founded phrenology in the early 19th century and claimed that it was possible to deduce various types of human beings from the shapes of their skulls: a wily schemer, a conceited bighead, a liar, a generous giver, a righteous individual and an honourable man. He performed his experiments indiscriminately, on portraits of deceased kings and princes, on condemned criminals whose heads were delivered to him from the prisons after their beheading. Hegel met Gall in Jena and was surprised that it was possible to draw such connection between the human mind and the shape of bones. Only the expression 'having a bump for mathematics' has today survived the demise of phrenology. But over a long period of time phrenology was indeed the backbone of both painting and sculpture, to which it was believed to supply the decisive ingredient for accurate rendering of feelings.

In the scrawls, scribbles and smears of contemporary art we can more likely decipher some sort of phrenology of the imaginary. Here is another of Urdin's portraits, a portrait of a woman with a full face, grey cheeks, a forehead abundantly splashed with red and hair tossed by the wind of the painter's brush. Is she dissembling, generous or mocking? One spot of colour is biding its time, another is there to cover something else over, while another opens up and yet another finds its object. Beauty is only skin deep! What is shown is not the external surface of the being, but its interior, or, to put more precisely, the interior viewed from the outside, decorticated, stripped and laid bare. Is this the handwriting of one's soul or someone with no soul altogether – that is where we find ourselves placed. The term 'free figuration' has been bandied about for some years now. As we know, this kind of figuration stands aloof from reality by keeping its distance from both the poetic and

plastic. Noses are black and chins are green, derived from comic books and advertising art, as if the artist intended to poke fun at himself. But the result has been a profusion of works, most of them banal insofar as their images lead us nowhere. The handwriting to which we have referred above must be defined as a notion and compared to drawings, which ultimately have a different purpose. In fact, a drawing is aimed at the outer world whose objectivity it seeks. Ingres called this the probity of art. Consider Leonardo da Vinci's draperies which mould a leg or a bust, which vary the texture of the fabrics, which swell, contract and stand out in the juxtaposition of light and shadow. Handwriting is at the same time before and after the object. Toulouse-Lautrec wrote, Picasso wrote. Both inside us and outside, it seizes the rhythms and pulsations that express the real within us in an essential encounter which is anything but free, and consequently arbitrary.

Some years ago, in a start article, the English art historian E.H. Gombrich endeavoured to pinpoint the meaning of the wooden hobby horse, often a broomstick topped by something vaguely resembling a horse head lying on the floor in the child's room. It belongs to the class of hobbyhorses which includes all kinds of things of an approximately identical size, which move on four legs, and as such constitute a substitute which rightfully becomes a horse, and which can be given a name and cajoled into gallop through an apartment without ever needing to achieve even the slightest actual existence.

Gombrich notes that a stick cannot be said to be a sign, which, from up close or afar, can infer the existence of a horse from the mere fact that it can be straddled. On the other hand, it is a key capable of opening a psychological lock, like a trinket that is appealing to us to fondle, or like a comforter that has become an object of affection, which, in the feelings of the child, can replace a little brother or a doll. Handwriting belongs to the same lass as the hobbyhorse: it is psychological and proceeds in the opposite direction from the pathways that lead to objectivity.

Horses in Urdin's paintings are just like these hobbyhorses. They dig at subjectivity, they thrash it about. But most important are the dogs. I contend that animal figuration – that of dogs and cats – is an omega point in painting. Look at Manet, look at Bonnard! A while back, when writing about one of our metaphysical painters, whose name, for convenience's sake, I will refrain from mentioning, I inferred that was unquestionably intelligent, perhaps even inspired, but the problem lay in the fact that he clearly did not know how to paint dogs. And indeed, when metaphysics is concerned, one can dissent endlessly, one can say anything and the opposite of it, one can assert, one can show up its weaknesses. But a dog or a cat – I obviously touched a raw nerve and my painter was furious – should be recognizable at the first glance. It is impossible to cheat – the animal either is, or is not, pictorially speaking.

Urdin's dogs vibrate with life, a life that is simultaneously intense and latent. One shape awaits its turn, the other avoids another shape – there is an assemblage, a dilapidation of forms. The dog is there, under the beholder's hand, seated or lying by the feet, rendered in its tactile infinity. But horses and dogs alone do not exhaust Urdin's identity. In his art, the important things is the body, the image of the body destroying itself, inferring itself and reconstructing itself under the brushstrokes. This is what strikes me more than anything else in his paintings: their coloured surfaces edged with narrow black borders could be stones or earth if a gesture did not sprung from them, if a pair of eyes did not peer forth. As we know, our image of the body is the inner perception that we have of it. It can contract or, assuming the contrary motion, it can expand and develop depending on our withdrawal into ourselves or our generous opening of arms when facing others. It flattens in the moments that precede sleep and it can sometimes lose its third dimension and exist only in certain parts of us, while other parts become oblique or reduced mass. And when we experience an unusually powerful configuration, this can result in triggering a feeling of physical dislocation. The image of the body includes its intimate construction and deconstruction. It is not an issue of a skeleton and muscle mass. It is rather a mood of the soul, an affair of the heart and mind.

Even more so than on the face, all of Urdin's art pivots on the image of the body. One surface swarms, another proliferates, while yet another rubs against them all. His figures appear to be carrying the world in the hollows of their organs. Stephane Lupasco, who passed away last year amid scandalous indifference of Parisian circles postulates the existence of three types of cosmic matters ranging from the mineral to the spiritual. There may be unknown planets on which stone bodies can grow, other planets wholly inhabited by plant bodies, and yet other which operate like immense spiritual bodies. I feel that Urdin's figures traverse these three types of bodies each time and impart life into all of them. In our dreams a stick or a root could speak to us. A volume can speak, a volume can cry out, a gravitation of volumes can occur. In Urdin's human figures there exists a collusion between the kingdoms that attaches them to life's mineral, vegetable and spiritual origins.

In the post-war years, abstract painting – which had become the most indigent of all academism – resurfaced and adopted the formula of art for art's sake. Closer to our times, the same has occurred with free figuration, which, in most cases, is only an empty shell. In contrast to this, I prefer the artist's work to carry, and to carry far, as Urdin's works do. His paintings are carriers of being. Art for the sake of being or art for beings. I believe this is what first strikes the beholder in these works and what thereby constitutes their overwhelming interest.

Lines and Colors

O, waves of feebleness, where do you begin and which shore do you say one needs to reach?

With what lines, and with what colors? Hidden enemies that skillfully hide and lurk at me!

Rivers of lines, oceans of colors. Or lines without colors, or colors hidden between numerous lines...

Should I begin with one of these, or the others? And with which one of these two eyes should I see this?

I do not know this secret, but maybe God has long ago written a poem about it!

KIRO URDIN

INVISIBLE WORLDS

Klaus Pas

Kiro Urdin has established himself as an avant-garde artist whose multidisciplinary work has been investigating notions of spirituality, environmentalism, and interconnectedness.

Relying on centuries of environmental art traditions, like those of Constable or Monet, and on the depth and freedom introduced by international abstract expressionism and its reflections of the individual psyche, Urdin's work further questions the place of humankind in the universe.

Concerned by man's darker side and growing disconnect with nature, Kiro Urdin's visual research is centred on poetic positivism, forcefully decontextualizing representation from both space and time, and relying on colour as a psychological device to trigger direct emotion and spirituality.

Built upon layers of oils, the base of his large size compositions first explores human irrationality and vulnerability in an anxiously gestural manner. In a second phase, the artist endeavours to regain control over this visual chaos, nurturing the picture with geometric and chromatic fields that generate a new equilibrium, a fresh ground for new life. The resulting iconography functions as an osmotic dialogue between chaos and equilibrium.

With *Invisible Worlds*, the master of the Planetarism movement returns with a new body of paintings on canvas, drawings, and sculptures, further investigating the perceived limits of our existence, each point in Urdin's unique visual language connecting the figure to all other elements in the cosmos. Lost in the artist's signature deep blue seas, the viewer is transported beyond the boundaries of the material world, thus becoming the journey in an eternal metaphor of rebirths.

For the Macedonian - French artist, recently made *Chevalier des Arts et de Lettres*, this new solo show with the gallery, his fifth, marks a turning point as he is set to embark on a new adventure, living between Tokyo and New York, including a few months he plans to spend in Africa. This new exhibition will close on May 12 with the celebration of Kiro Urdin's 79th birthday.

Following his *Ancestor* show at the *Miami African Heritage Cultural Arts Center* in the spring of 2023, and his residency at *El Espacio 23 (Pérez Art Museum Miami)*, and his triple homage show in Bucharest over the summer, *Invisible Worlds* will be the artist's last solo show in Belgium before a major retrospective of his work which is to be held at the *Macedonian Academy of Science and Arts* later in the year.

LINES OF INQUIRY, COLORS OF INSIGHT

Ana Frangovska, PhD

TRANSITIONING FROM DOTS TO LINES AND COLORS

Lines and colors play a crucial role in art, design, psychology, and science. Their theoretical research demonstrates their influence on perception, communication, and emotion.

One-dimensional lines are infinitely extended in both directions. Despite their simplicity, lines have the ability to express several meanings and evoke distinct emotions. Linear forms communicate a sense of organization and exactitude. They possess the ability to command respect and anticipate future events, which makes them indispensable in professions that require clarity and organization. Curvilinear shapes exude a sense of approachability and vibrancy as a result of their seamless and flowing nature. They elicit aesthetic appeal and inherent growth, frequently observed in the natural world and living organisms. Diagonal lines, on the other hand, elicit a sense of movement and exhilaration. Their inherent volatility and dynamic nature upset the equilibrium. Horizontal lines, such as those found in the horizon and calm water, symbolize tranquility, steadiness, and balance. They induce a state of relaxation in the observer and offer them a sense of stability. Conversely, vertical lines symbolize robustness, advancement, and equilibrium. They communicate a sense of height and determination, capturing people's attention and symbolizing advancement. Art utilizes lines to delineate shapes, generate textures, and guide the observer's attention. Lines in art serve to express emotions, depict movement, and provide a visual sense of rhythm. The artist's intention is conveyed and elicits a reaction from observers using both pencil and brush strokes.

Color, similar to lines, influences perception and emotion. The brain analyzes and interprets the different wavelengths of light that are registered

by the eye as colors. Various hues evoke distinct emotional and physiological reactions, so demonstrating the psychological influence of color. Red, orange, and yellow, which are warm and lively colors, evoke a sense of energy and vitality. They elicit sensory stimulation, elevate heart rate, and induce a sensation of urgency. Cool hues such as blue, green, and purple have a calming and soothing effect.

Artistic color theory explores the interactions and impacts of colors. Complementary colors offer contrast and visual stimulation, whilst related colors establish harmony and coherence. Color may evoke emotions, enhance intricacy, and emphasize important elements.

FROM THE PERSPECTIVE OF MASTERS

In the realm of art history, numerous painters have employed the utilization of lines and colors to fashion artworks that profoundly impact the emotions and perceptions of those who observe them. Their astute utilization of lines and colors has permanently revolutionized the realm of creativity, enabling the expression of emotion and communication.

Leonardo da Vinci was a pioneering and renowned artist known for his mastery in line work. Leonardo da Vinci's "Vitruvian Man" employs meticulous lines to depict the precise relationship between proportion, symmetry, and the harmonious nature of the human body. Da Vinci's art demonstrates his scientific approach through the meticulous line work in his sketches and anatomical investigations. His verses go into and comprehend nature while also symbolizing objects.

Vincent van Gogh, a post-impressionist artist, is renowned for employing bold colors and expressive lines to depict profound feelings. Van

Gogh employs swirling, dynamic lines in his renowned painting "Starry Night" to effectively communicate a sense of movement and intense emotion inside the night sky. The artist's audacious utilization of blue and yellow engenders a stunning and emotive ambiance. Van Gogh's artwork demonstrates the ability of lines and colors to effectively communicate profound emotions and establish a distinct visual vocabulary.

Pablo Picasso brought about a significant change in the way lines and colors were used around the beginning of the 20th century. Picasso's "Les Femmes d'Alger (O. J.)" portrays the human figure through fragmented lines and geometric patterns. This piece exemplifies the principles of Cubism, a renowned artistic movement that employs abstract lines and colors to depict many perspectives. Picasso's groundbreaking methodology pushes the boundaries of space and form by highlighting the ability of lines and colors to generate novel visual encounters.

Piet Mondrian, the Dutch artist, gained recognition for his utilization of lines and primary colors in the realm of abstract painting. The artwork "Composition with Red, Blue, and Yellow" by Mondrian showcases his distinctive style through the use of grid-like black lines and primary color blocks. Neoplasticism, a minimalist art movement, simplifies art to its fundamental elements. Mondrian's artwork demonstrates how minimalist lines and colors may generate balanced and beautiful designs that communicate a sense of order and universality.

Yayoi Kusama employs polka dots and vibrant hues as distinctive elements in contemporary art. Kusama's installations, such as the "Infinity Mirror Rooms," generate an illusion of endless space through the use of repeated lines and colors.

The artist delves into self-obliteration and the boundless realm by employing lines and colors to fabricate immersive, sensory work that questions perceptions and elicits intense emotions.

Jackson Pollock, an abstract expressionist, made a lasting impact with his use of lines and colors. Pollock's "drip paintings," such as "No. 5, 1948," use purposeful but disorderly splashes of paint. Pollock employs a dynamic interaction between the artist and the canvas to deliberately apply paint in a seemingly haphazard yet purposeful manner. A complex network of lines and colors expresses liveliness and spontaneity, defying order and showcasing skill.

These artists, along with others, have demonstrated the transformative power of lines and colors in shaping art. They have enhanced visual communication via the use of inventive methods, producing artworks that deeply resonate with viewers and have a lasting impact on the art industry. Their artistic works underscore the significance of lines and colors as vehicles for conveying intricate emotions, thoughts, and experiences.

THEORETICAL VIEW

Art theorists analyze lines and colors to ascertain the fundamental principles and philosophies of visual art. These fundamental elements impact cognition, affect, and significance, which researchers have extensively examined. Their observations enhance comprehension of artistic techniques and motivations.

Art theorists perceive lines as dynamic elements that dictate the motion and rhythm of a piece. Leon Battista Alberti, a prominent figure in the Renaissance, was among the pioneers in the exploration of perspective lines and depth in painting. According to Alberti, lines determine the spatial arrangement of a picture and guide the viewer's gaze.

During the 20th century, Wassily Kandinsky, an abstract artist and art theorist, conducted a study on the spiritual and emotional attributes of lines. Kandinsky's revolutionary work "Point and Line to Plane" examined the expressive qualities of straight, curved, and angular lines. The individual asserted that lines have the ability to elicit various emotions and establish a dynamic and harmonious arrangement. Kandinsky prioritized the psychological influence of lines and their capacity to communicate abstract ideas and emotions.

Color theory has been the subject of study since ancient times up to the present. Throughout this period, numerous thinkers have contributed to our comprehension of how color influences both art and perception. Sir Isaac Newton made significant contributions to color theory by discovering the color spectrum and formulating fundamental principles for comprehending the physical aspects of color. Newton's contributions laid the foundation for the study of the psychological impact of color.

Johann Wolfgang von Goethe, a renowned German writer and artist, contributed to the field of color theory with his work "Theory of Colors," which explored the impact of colors on emotions and psychological states. He held the belief that colors include inherent traits that impact human perception, such as the calming influence of blue or the invigorating effect of red. Goethe's perspectives have influenced the fields of art and psychology by offering a structure for comprehending the emotional impact of color.

Josef Albers, a Bauhaus artist and educator, delved into the study of color in the 20th century with his book "Interaction of Color." Albers demonstrated the phenomenon of color interaction in several contexts. His color tests demonstrated that the environment has a significant impact on color perception, which challenges the idea of fundamental color qualities.

The Gestalt principles of visual perception, formulated by German psychologists during the early 20th century, elucidate the cognitive process by which the brain arranges visual input. The Gestalt theory posits that the perception of lines and colors is influenced by factors such as proximity, resemblance, and closure. These principles aid viewers in comprehending intricate pictures. These principles emphasize the comprehensive character of visual perception, which regards lines and colors as inseparable.

Mark Rothko and Barnett Newman both emphasized the emotional and spiritual aspects of color and form. Rothko's expansive canvases, using softly defined color blocks, evoke a sense of depth and atmosphere, encouraging spectators to engage in contemplation. Newman used "zips" (vertical lines) and expansive color fields to generate a sense of tension between line and color, so conveying a feeling of presence and absence.

The art theorist posits that lines and colors are crucial elements of visual language that have a

significant impact on human perception and evoke emotional responses. Theoretical research conducted by Alberti, Kandinsky, Goethe, Albers, and Gestalt psychologists provide light on the functioning and interrelationship of these aspects. Their perspectives persistently influence artistic techniques, emphasizing the significance of lines and colors in the evolution and understanding of art.

A BRIEF ANALOGY OF URDIN'S "LINES AND COLORS"

Lines depicted in his drawings

Kiro Urdin's artistic style emulates the organic and dynamic forms found in the bio sphere. The artwork's fluidity is closely linked to the concepts of nature and the universe, which are recurring motifs in the artist's body of work. Curved and contorted lines have the ability to create complex patterns and shapes that exude liveliness and motion on the paper. Due to its inherent biological nature, this attribute has the ability to elicit a powerful perception of development and transformation.

Urdin's drawings exhibit both technical and emotive lines. Thin, delicate lines might imply fragility or subtlety, whereas broad, prominent lines express strength and intensity. The incorporation of varied line weights and textures in his paintings enhances the emotional depth, resulting in a profound and tangible impact. Urdin's line work frequently conveys the dynamic and intense essence of a moment, akin to the rhythm and vitality of a heartbeat or pulse. Lines frequently move smoothly over the page, providing a sense of dynamic motion and fluidity. The viewer's attention is captivated by the constant transformation present in the artist's works. Every line in this rhythm adds to a visual symphony, resembling a musical piece.

The artist's drawings mostly focus on figurative compositions, and he adheres strictly to the use of line without any form of deception. The line serves as the fundamental foundation and does not include any improvisations. Urdin is handling it with great mastery. Lines depict the connectivity and interrelationships of roadways, links, and networks, illustrating the integration of each individual component into the larger system. The artist's meticulous use of intricate lines prompts spectators to contemplate their position within this expansive and interwoven framework.

Urdin's drawings purposefully utilize negative space. Lines frequently delineate empty areas, which hold equal significance to the lines

themselves. The utilization of negative space can provide a sense of equilibrium and completeness, highlighting both the absence and presence of elements.

Phenomenon of color

Urdin is renowned for his audacious utilization of color. The artist frequently uses vibrant shades of blue, red, yellow, and green in his palette. The hues are aesthetically pleasing and elicit a variety of feelings. The artist's vibrant hues have the power to capture and fully engage the observer.

The selection of Urdin's colors is based on their emotional and symbolic significance. Blues and greens, reminiscent of the natural world and universe, with the ability to induce a state of tranquility and relaxation. Red and orange, on the other hand, symbolize warmth, passion, and intensity. Urdin employs these shades to establish a profound and instinctive connection with the observer, engaging in emotional communication. Urdin utilizes color to generate a harmonious and contrasting effect. He frequently places colors side by side to produce visual contrast and harmony. This balance guarantees that his paintings are lively and coherent, with colors that amplify the total impact.

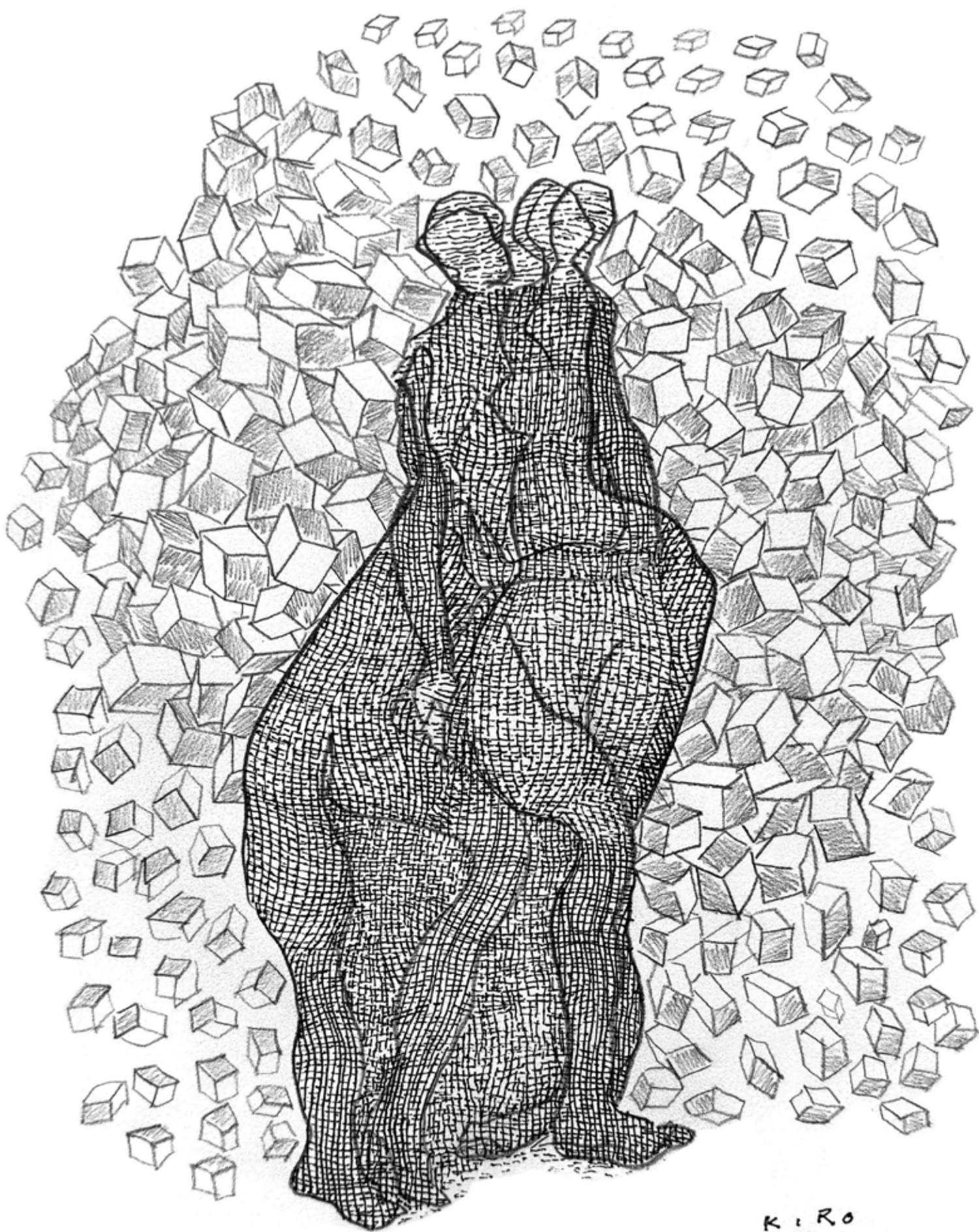
The color symbolism employed by Urdin adheres to the principles of Symbolism and Expressionism. Urdin upholds the symbolist tradition by use color to convey profound emotions. Urdin's vivid range of colors exemplifies the Expressionists' emphasis on utilizing color as a means of conveying emotions and psychology. Through skillful use of colors, he adeptly crafts a visual depiction of both diversity and oneness. This approach can be regarded as a metaphor for the interdependence of all phenomena, where each color, akin to every natural constituent, contributes to a cohesive entirety.

Kiro Urdin's art utilizes color for both aesthetic and thematic reasons. His vivid and daring color selections, coupled with his exceptional skill in blending harmony and contrast, result in visually captivating and emotionally impactful compositions. His approach to color is rooted in color theory, symbolism, and expressionism, which highlight the profound influence of color on perception and emotion. Urdin employs color as a means of investigating the concepts of unity, interconnectedness, and the natural world, encouraging viewers to deeply engage with his artwork.

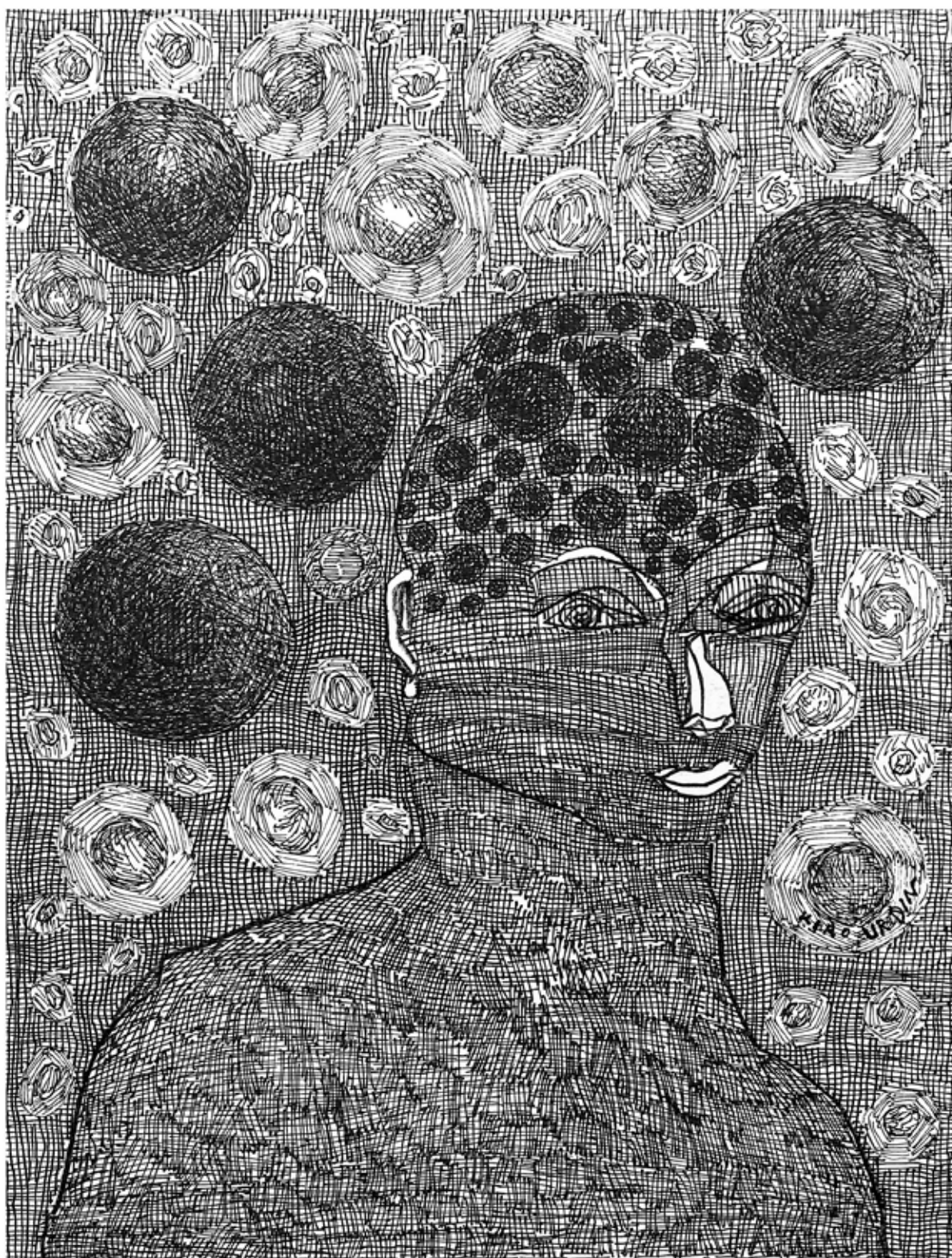


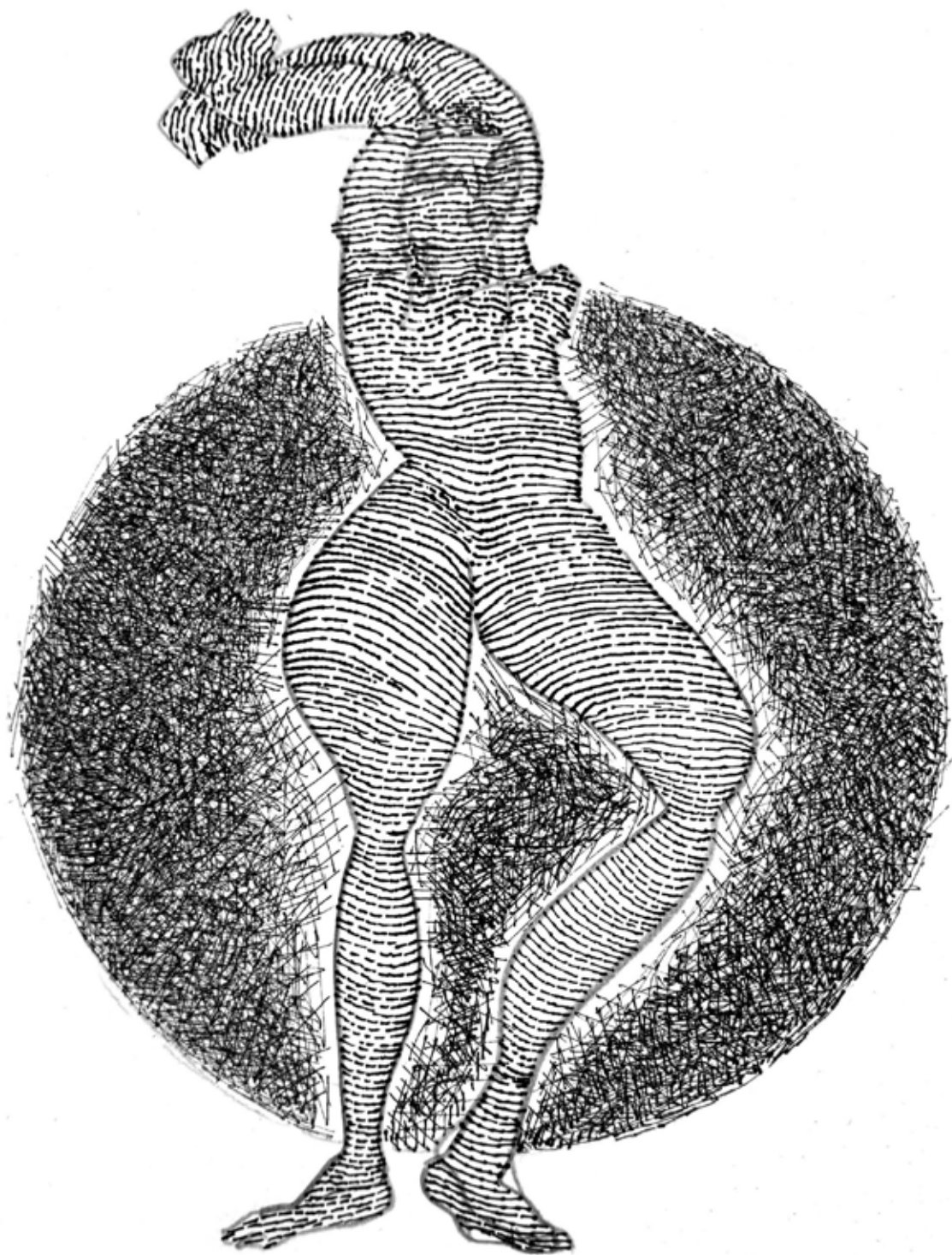
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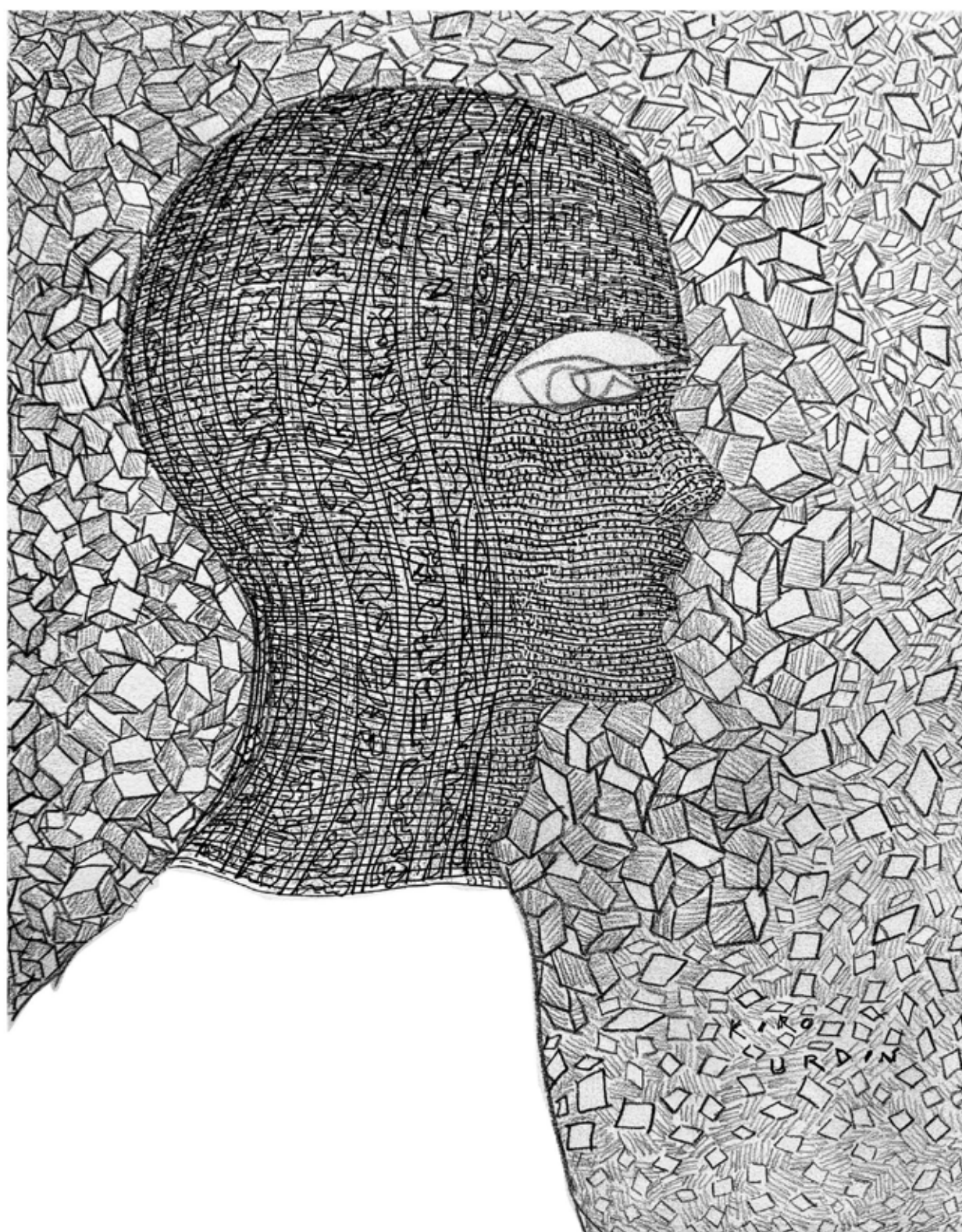


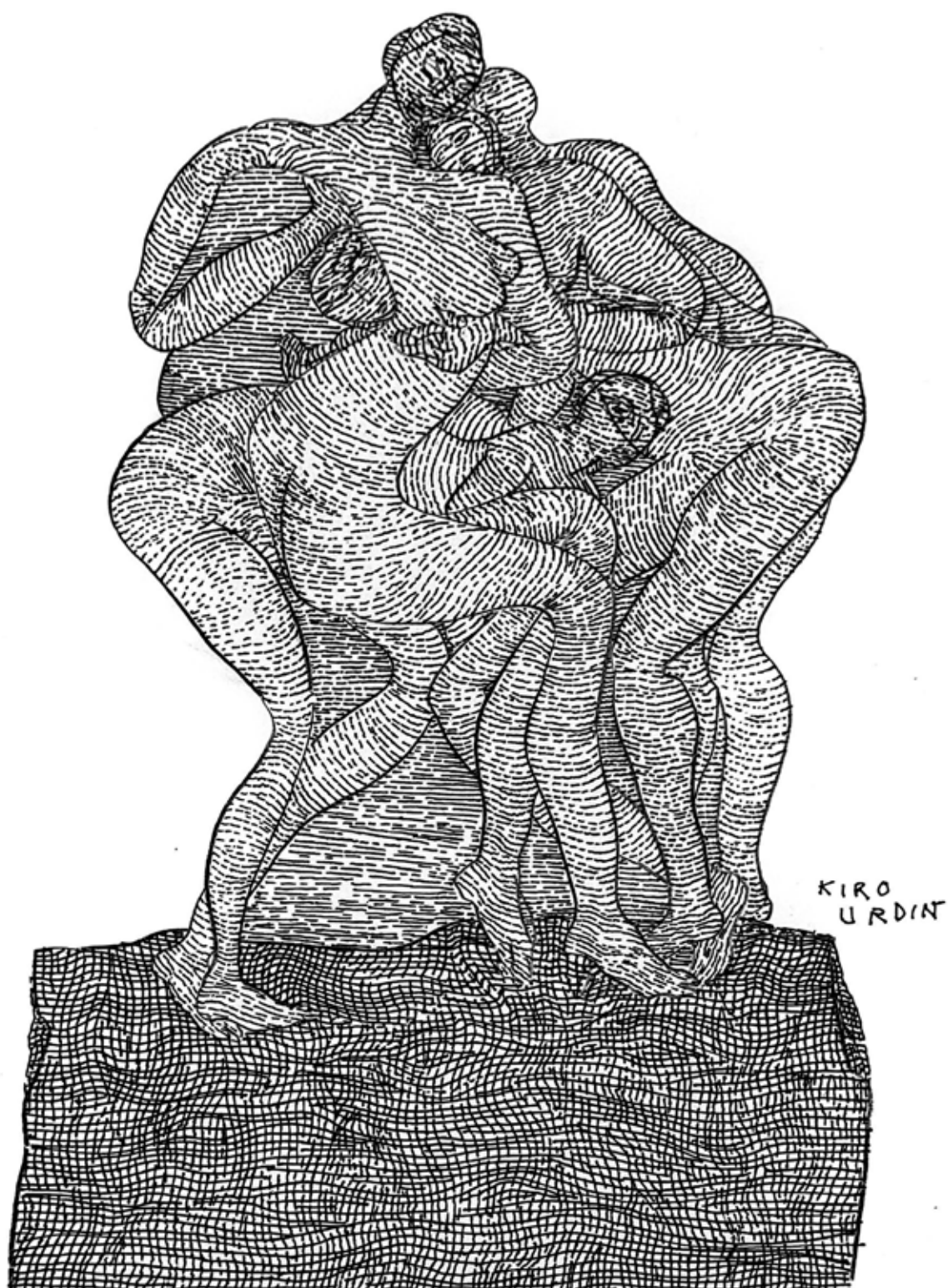
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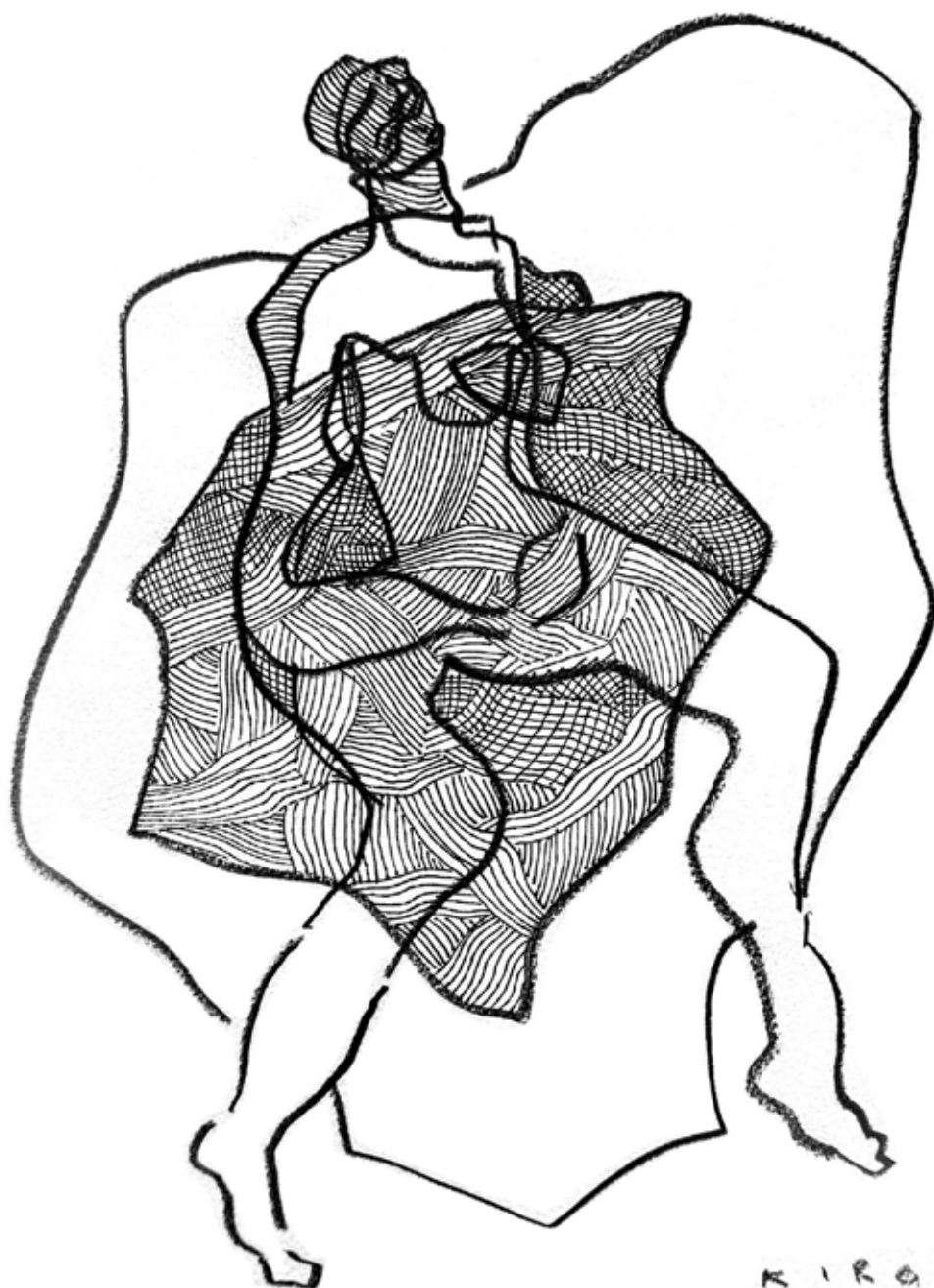




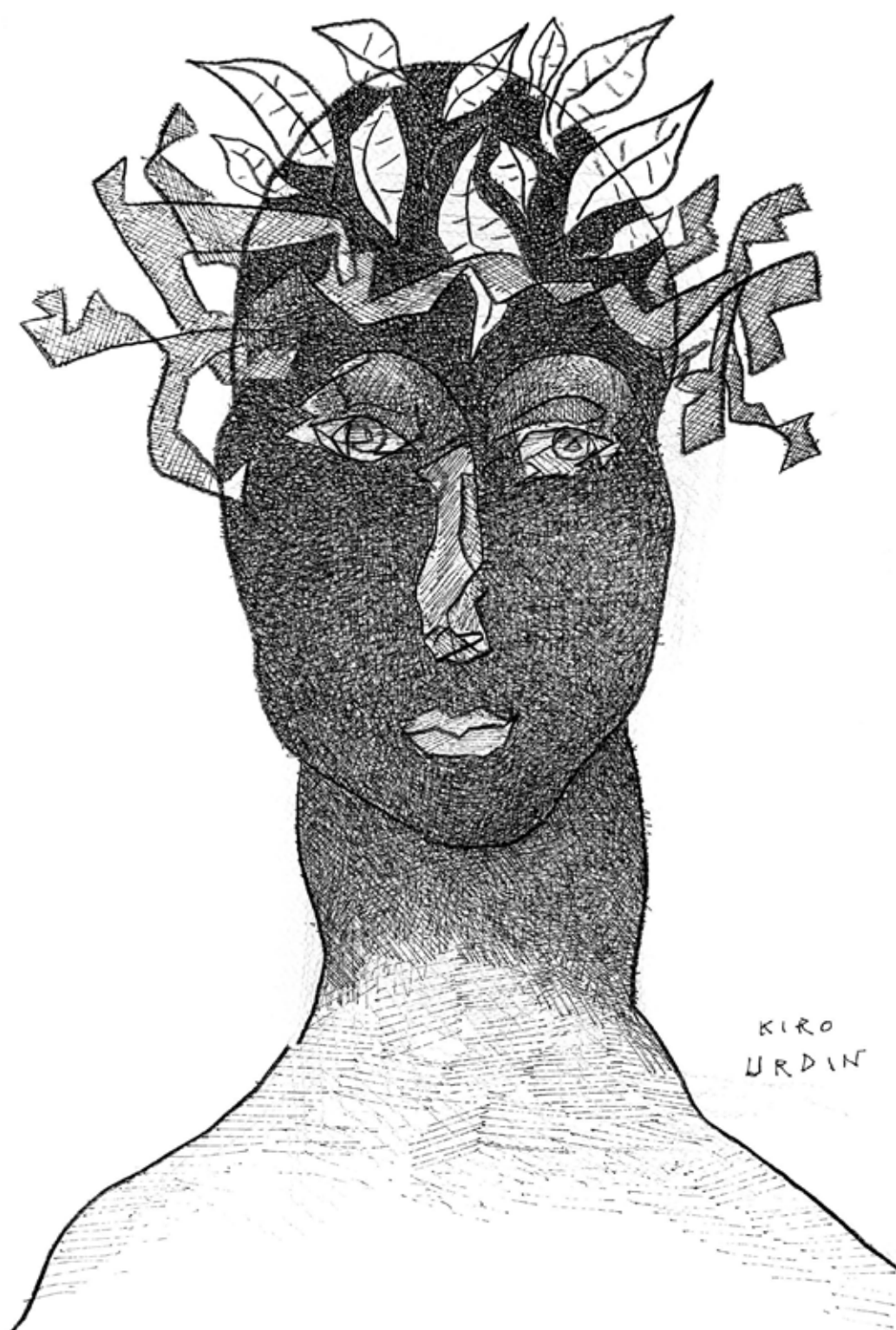
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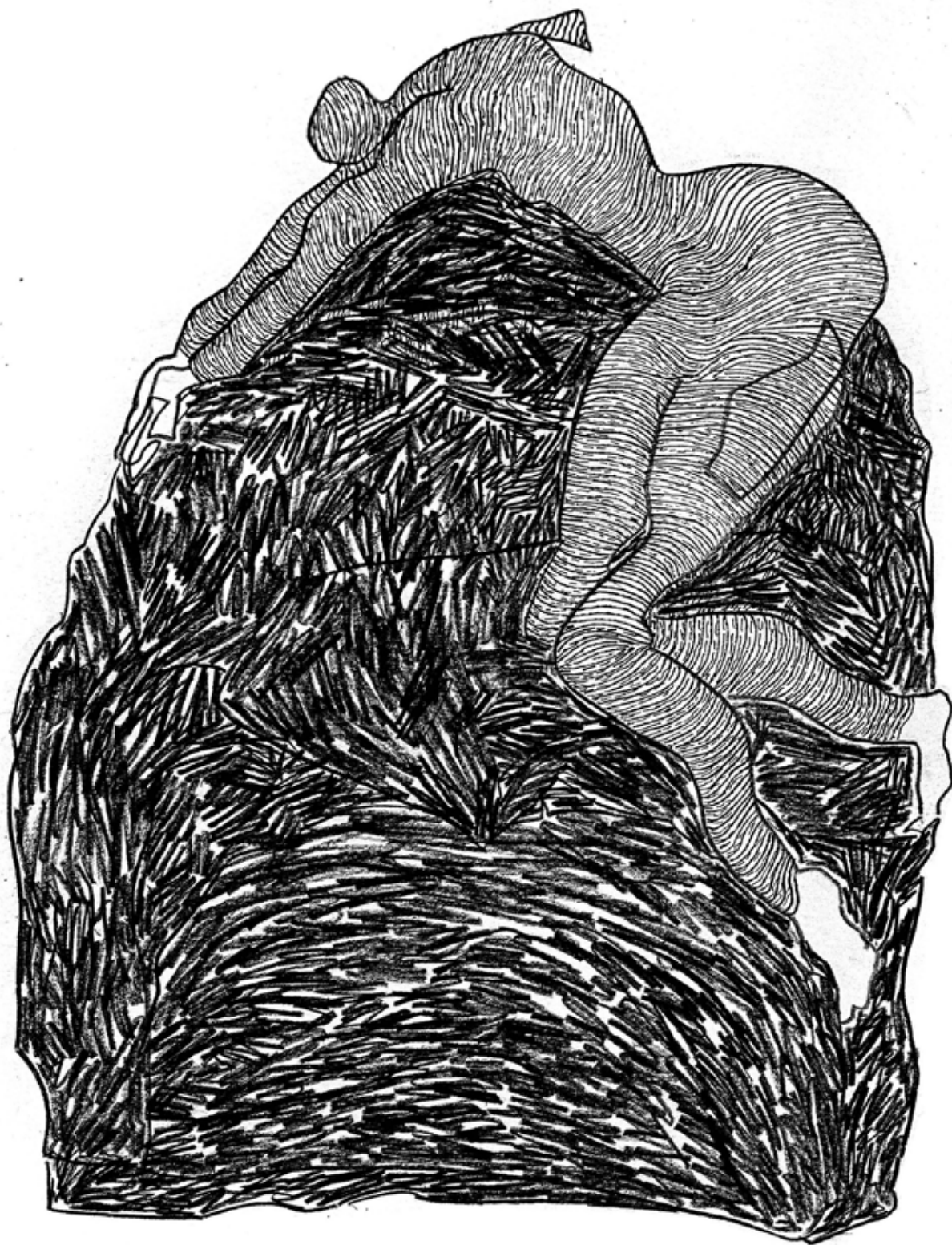




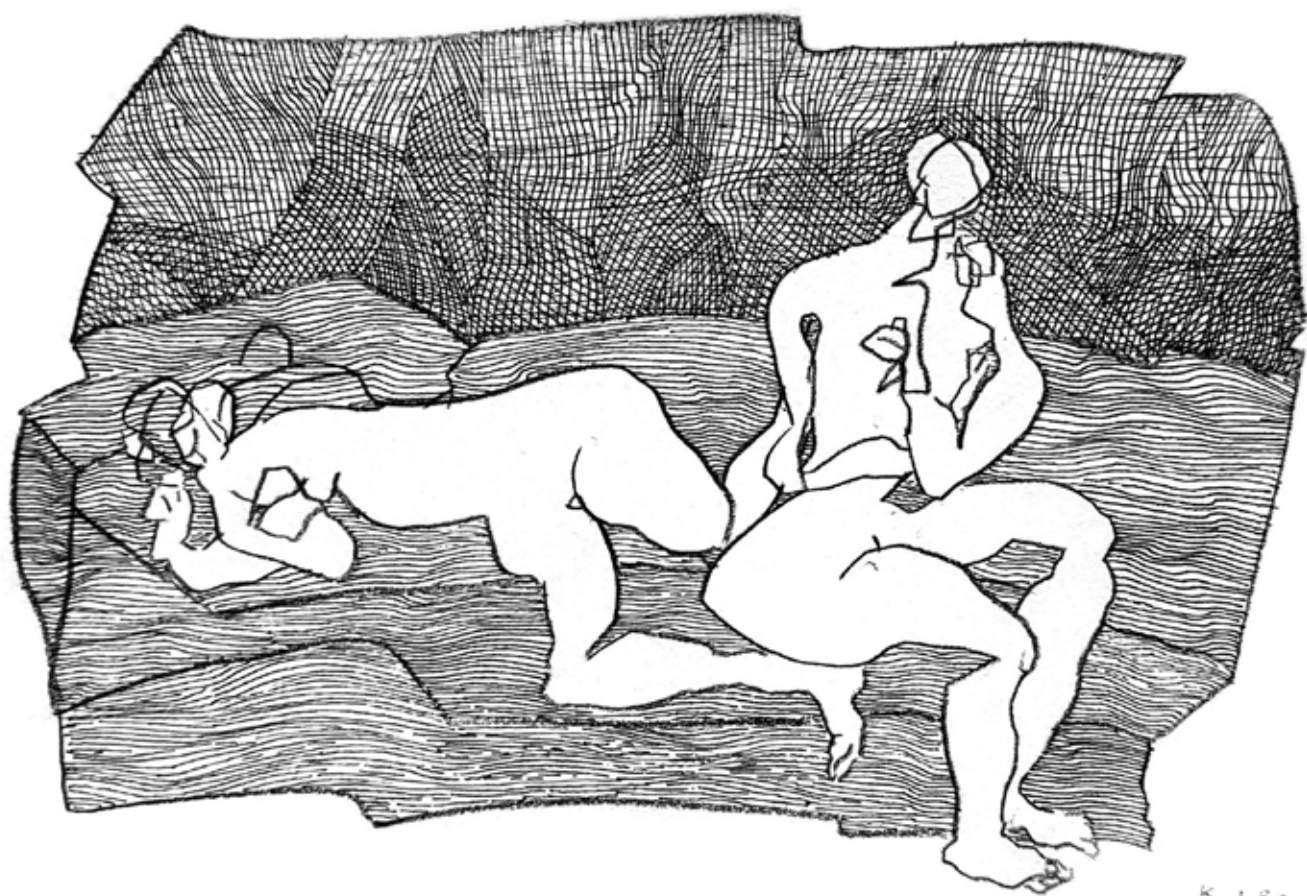
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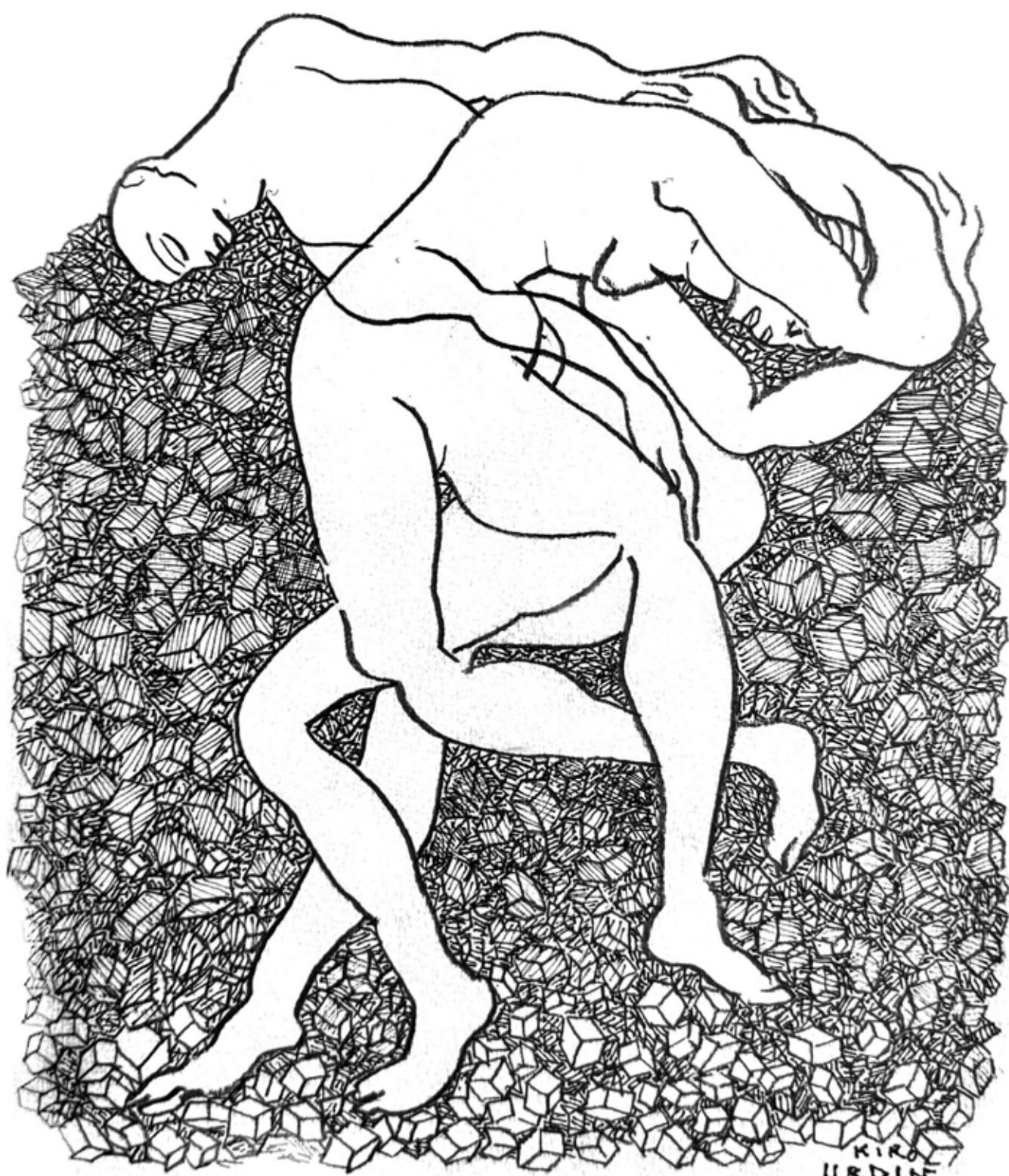




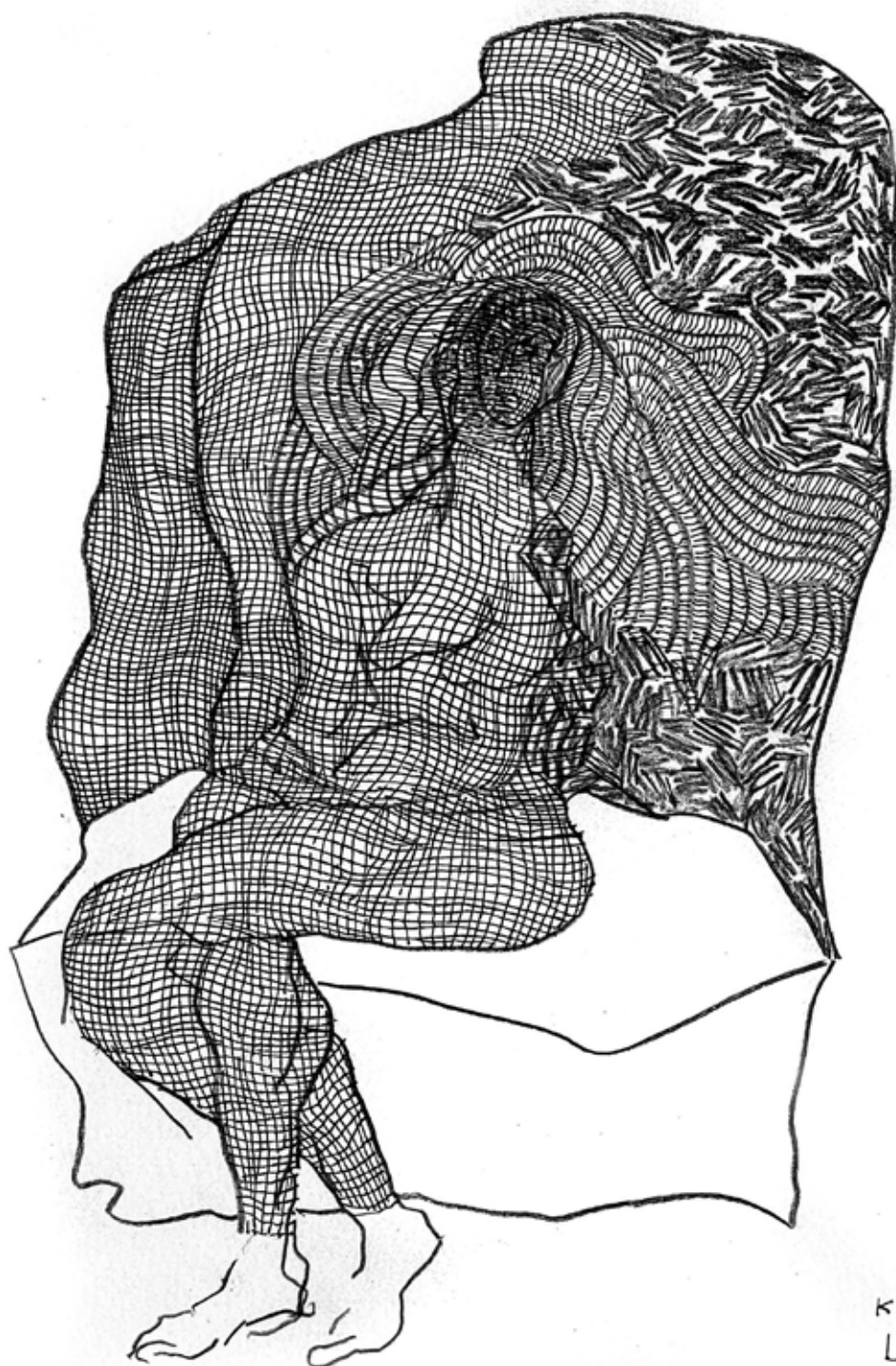
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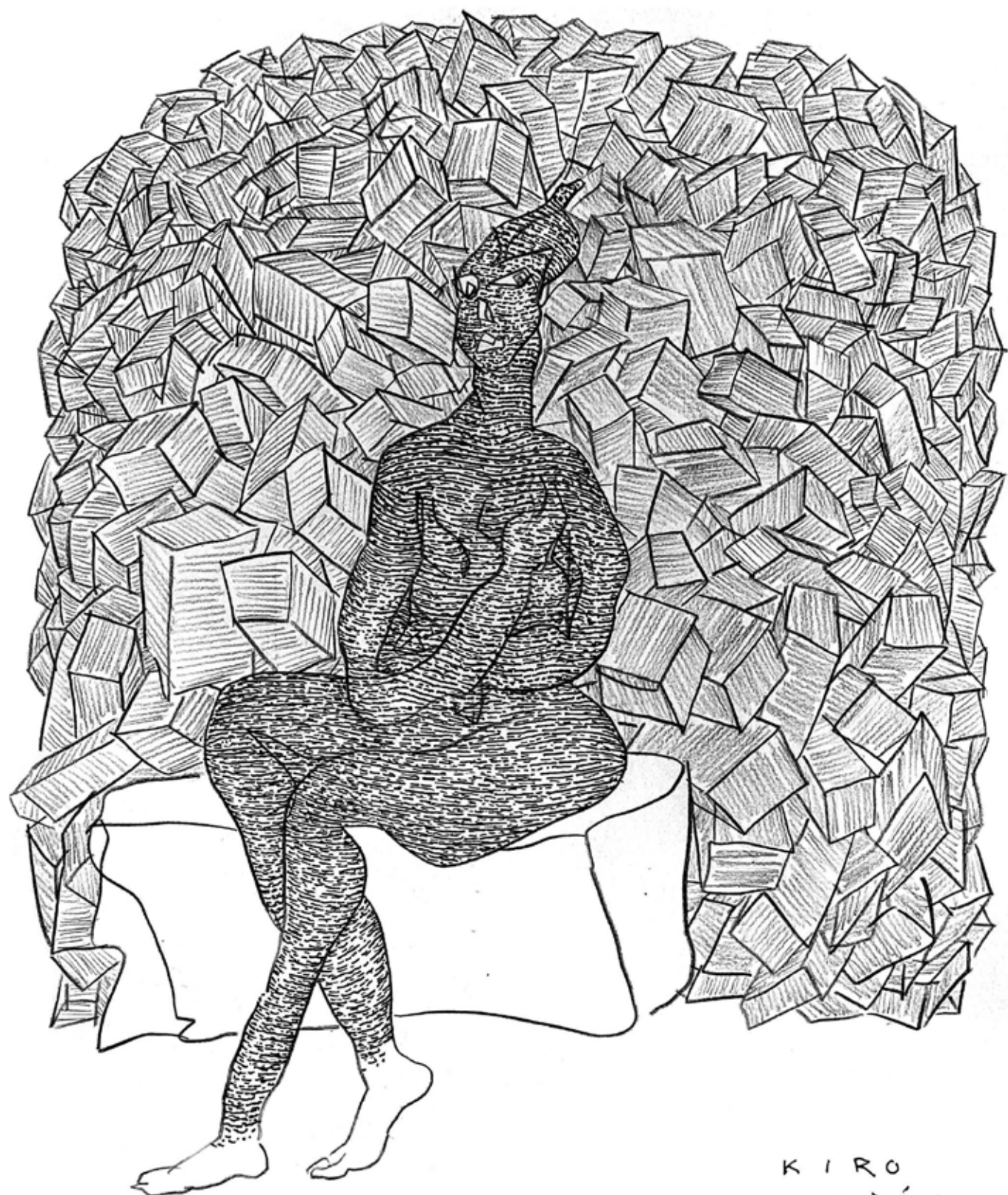
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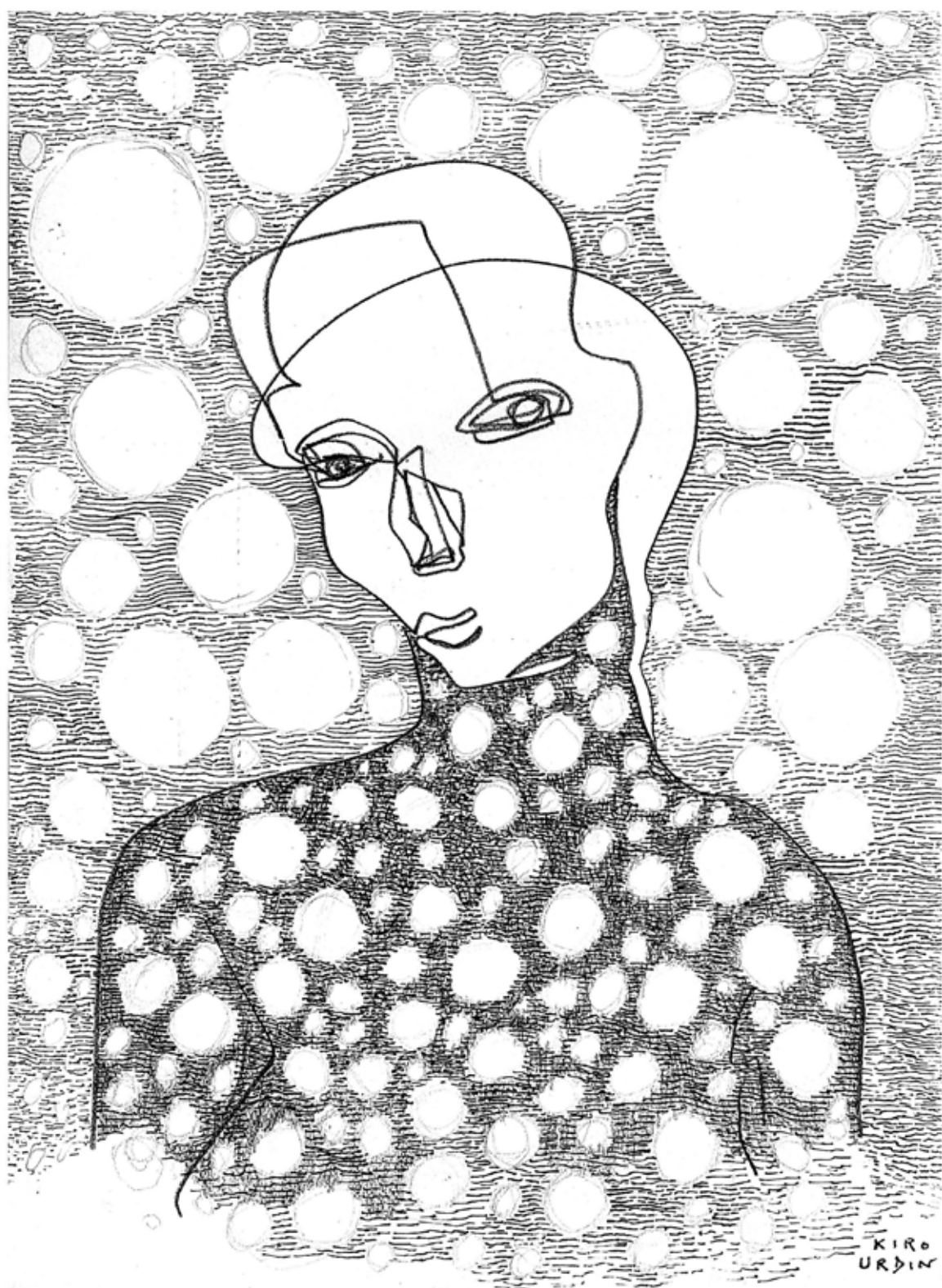
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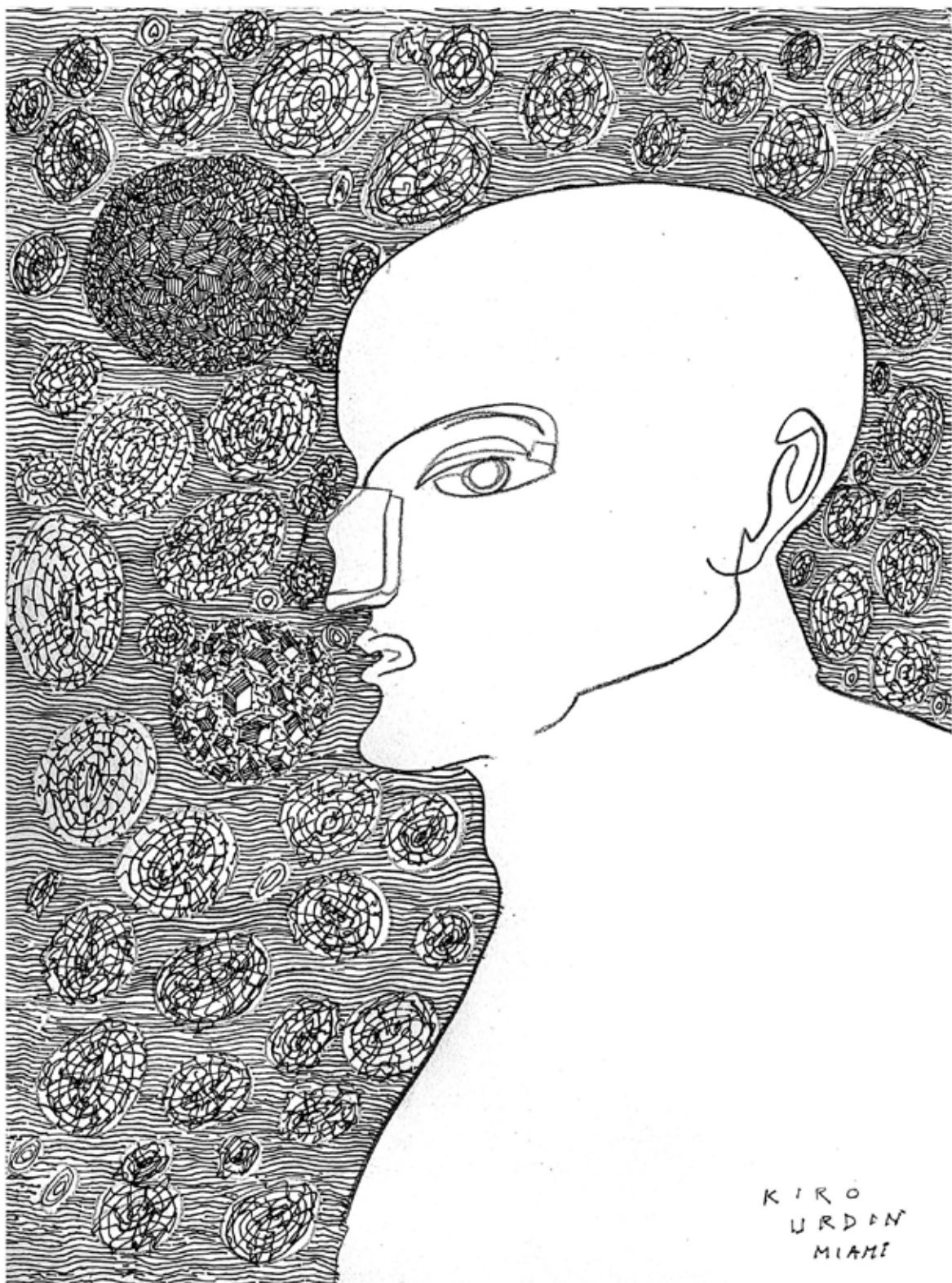


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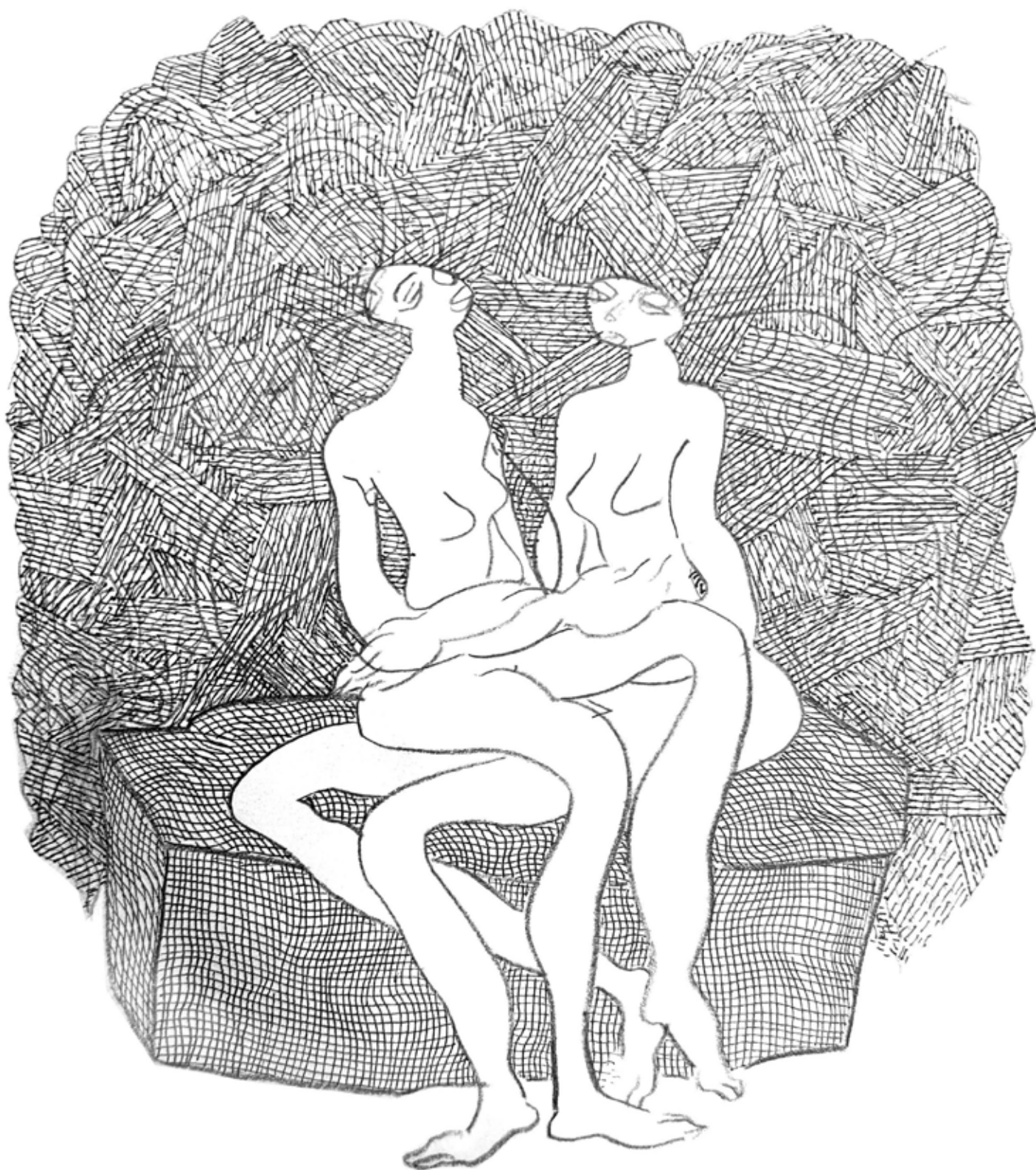
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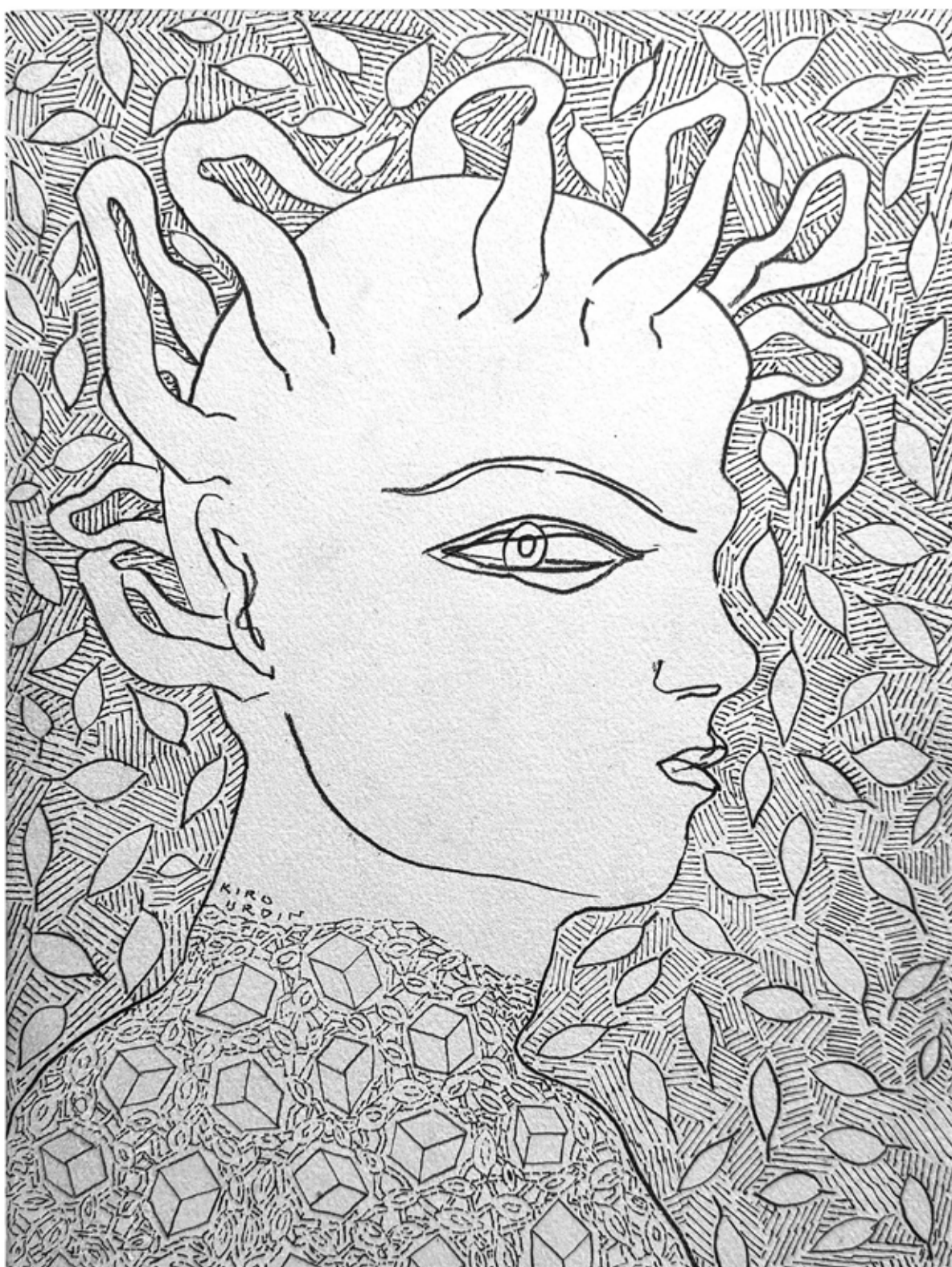
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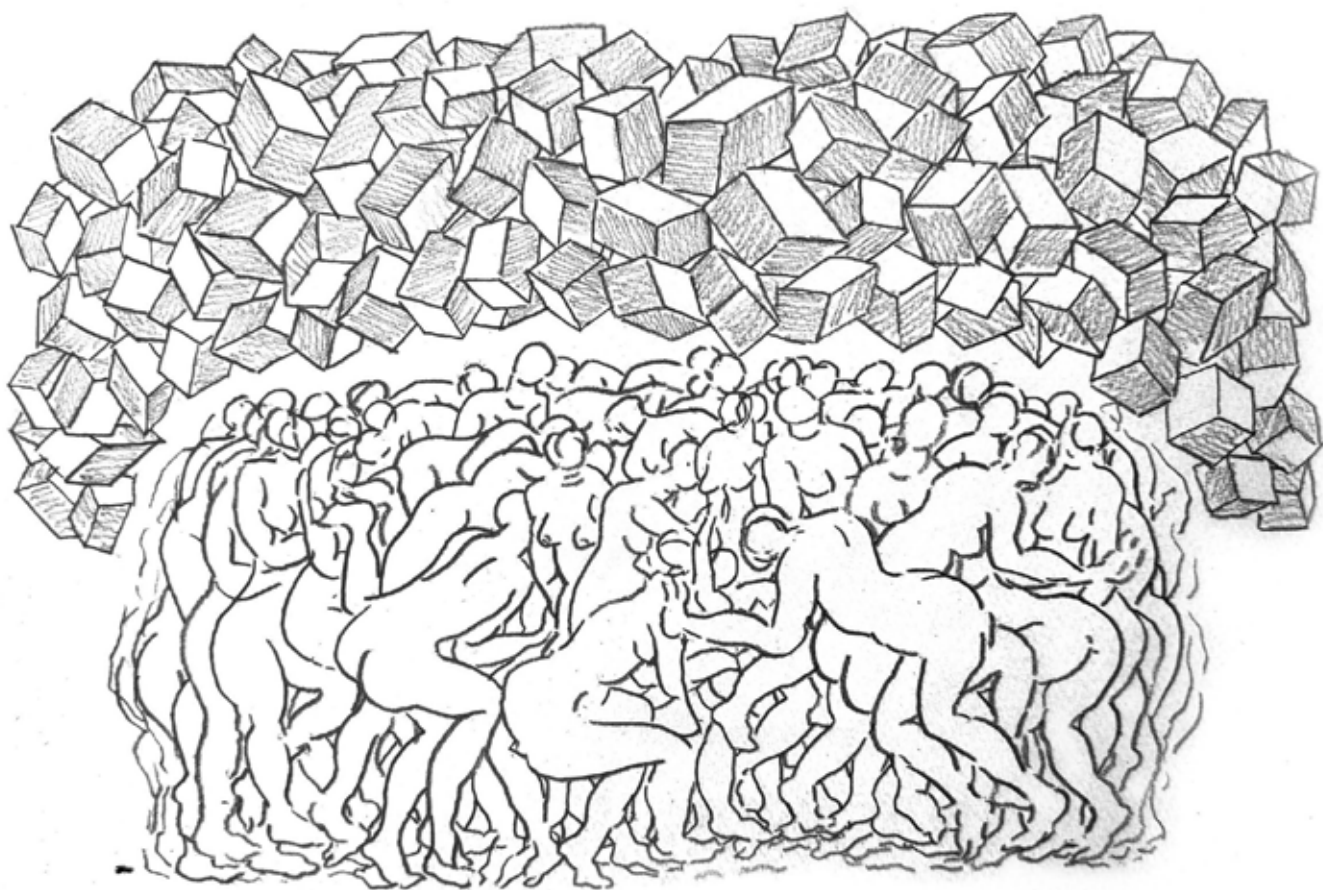


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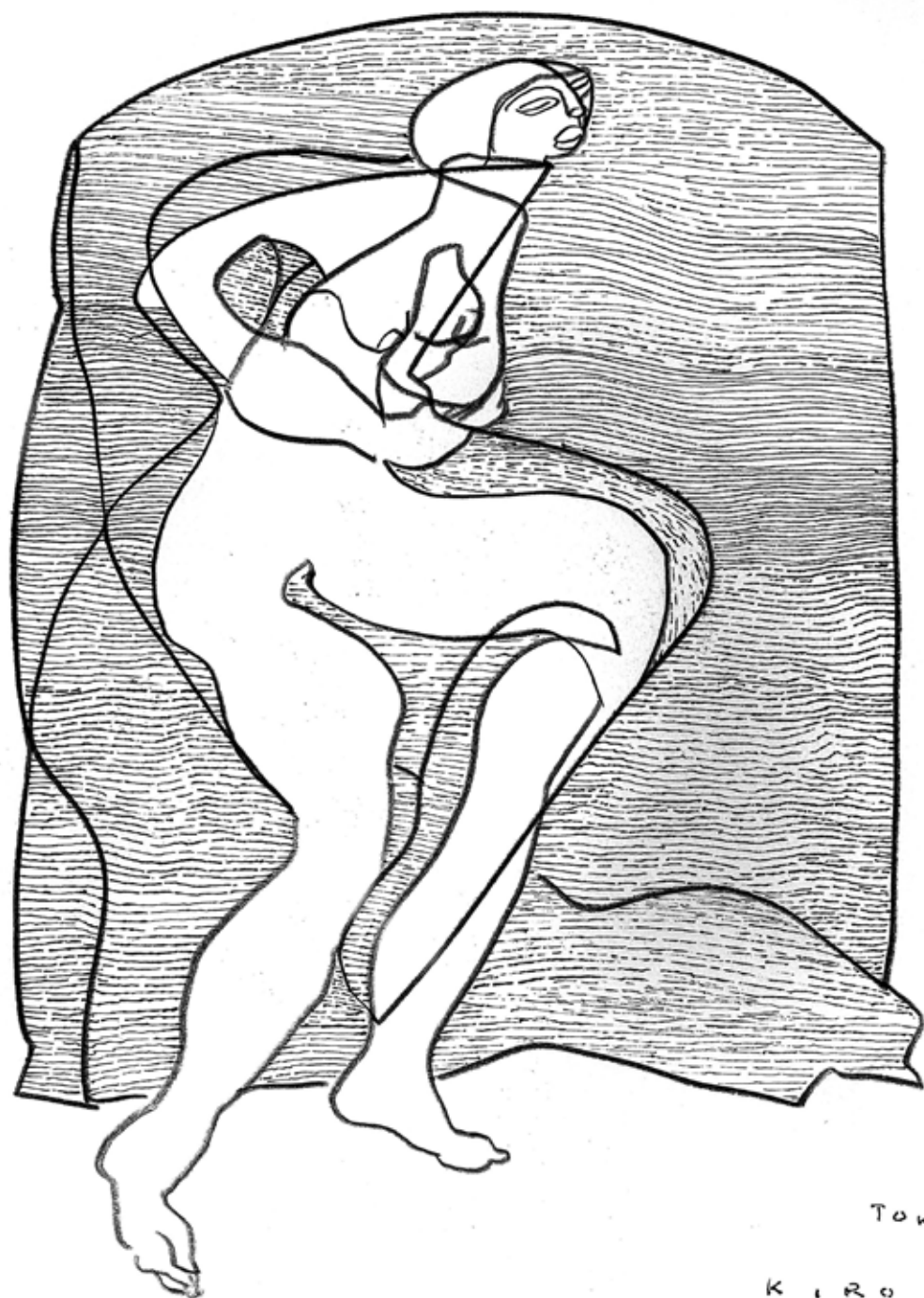


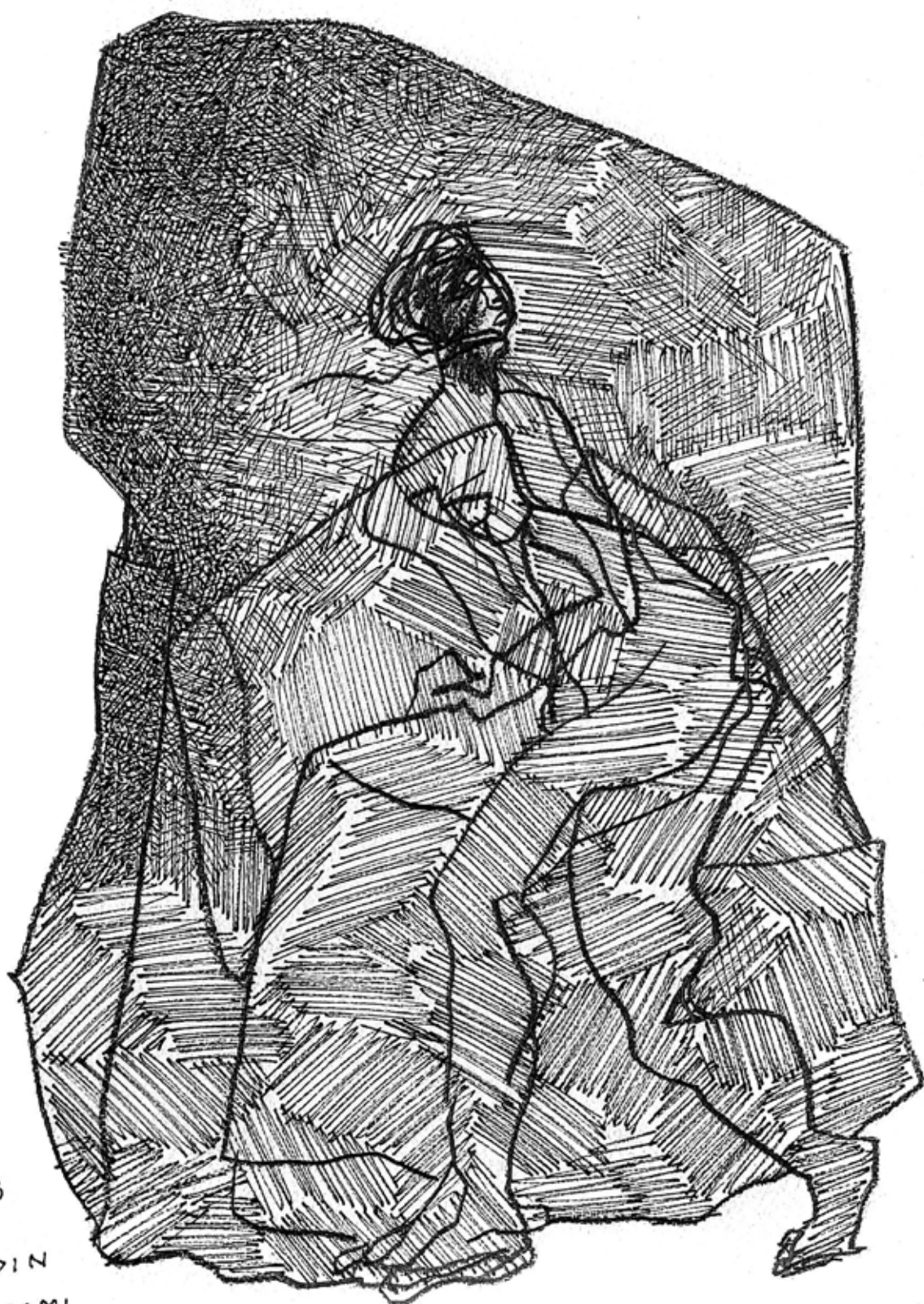
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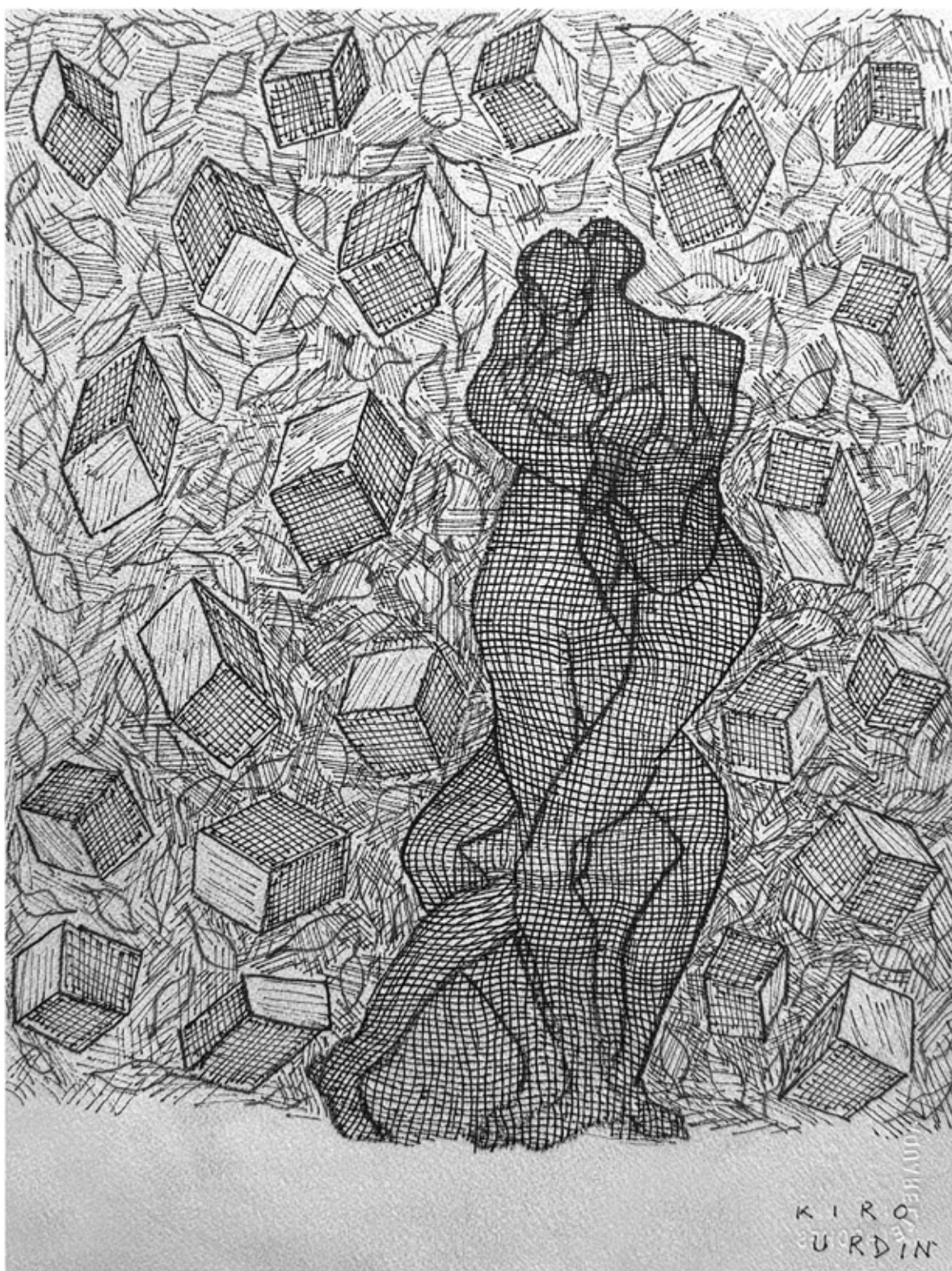




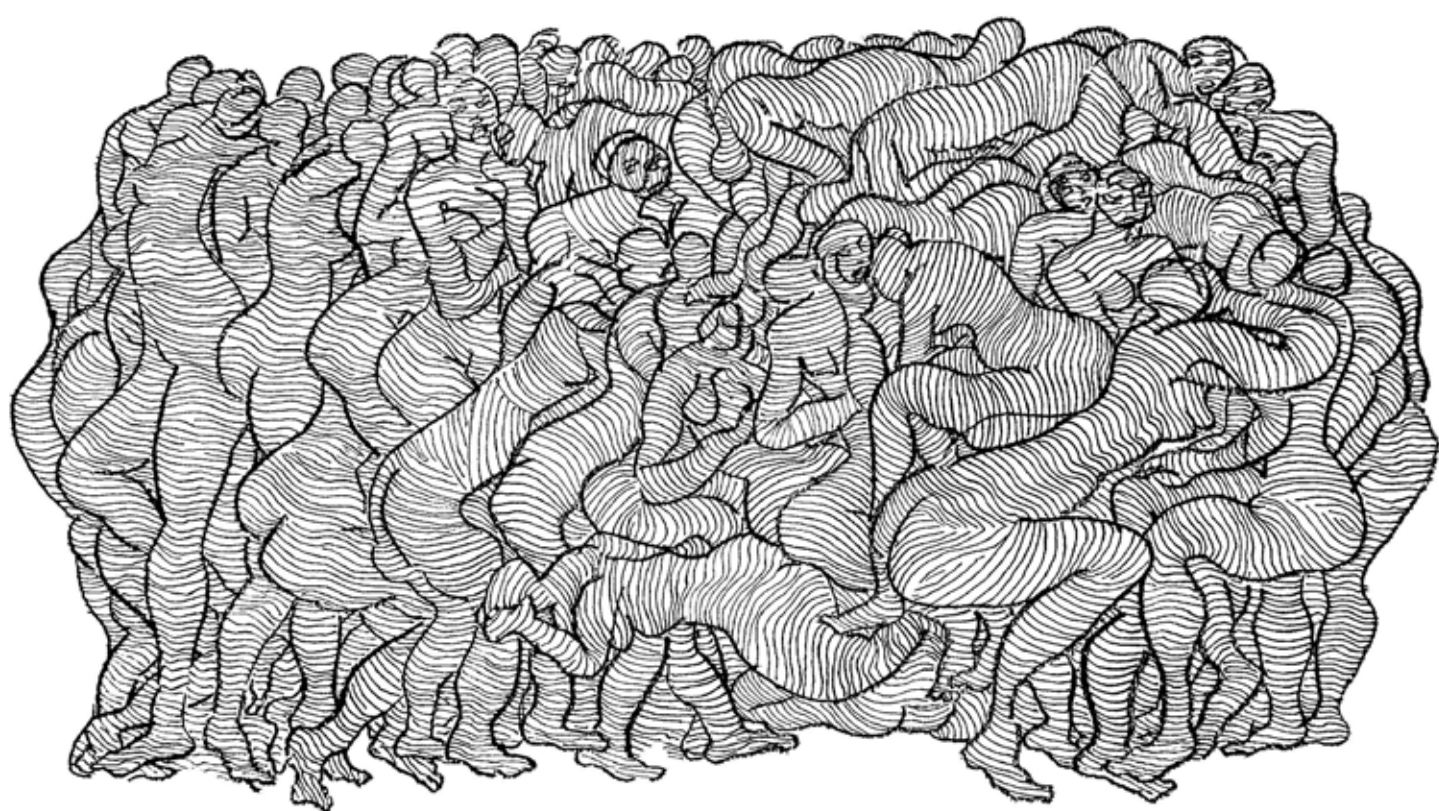
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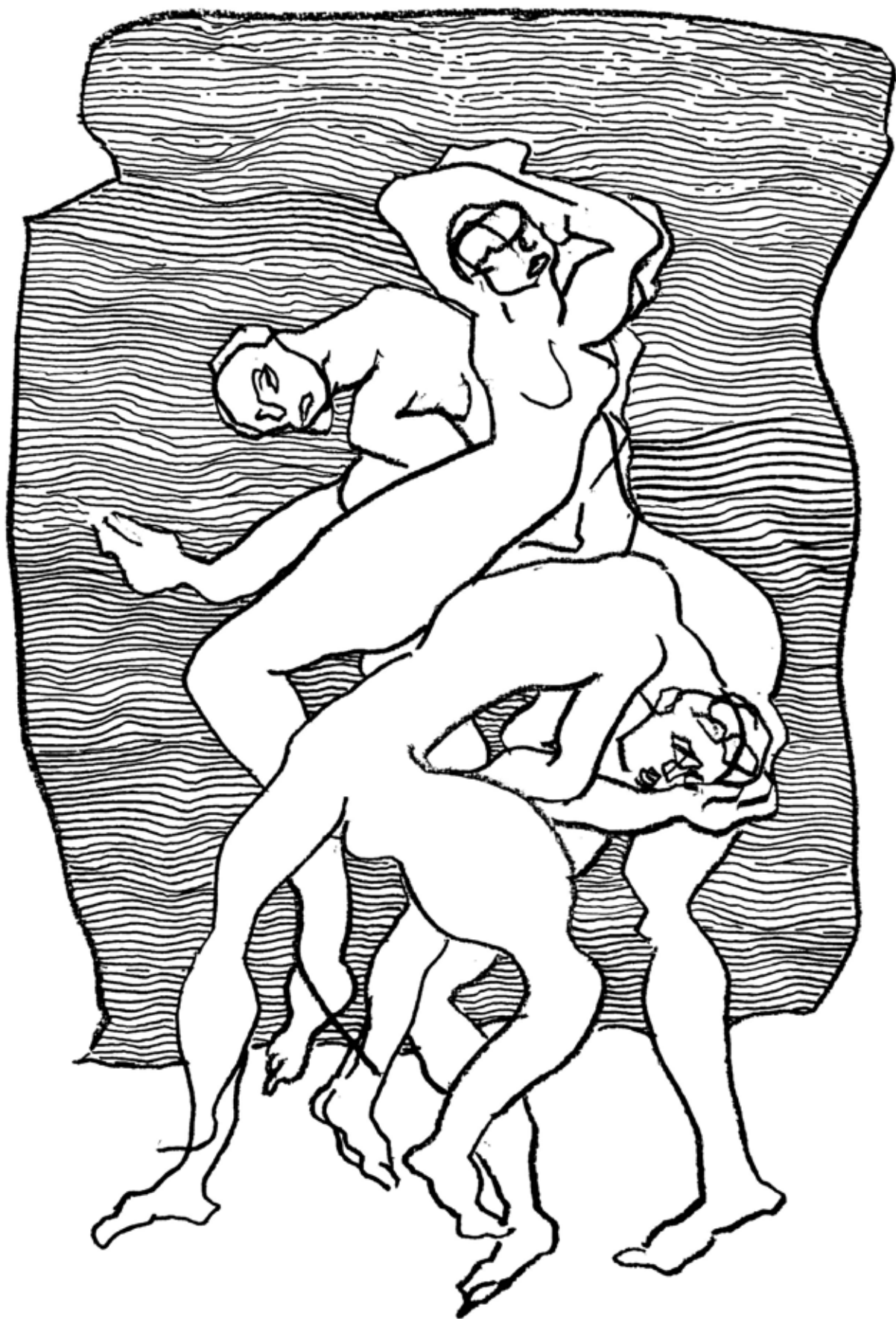
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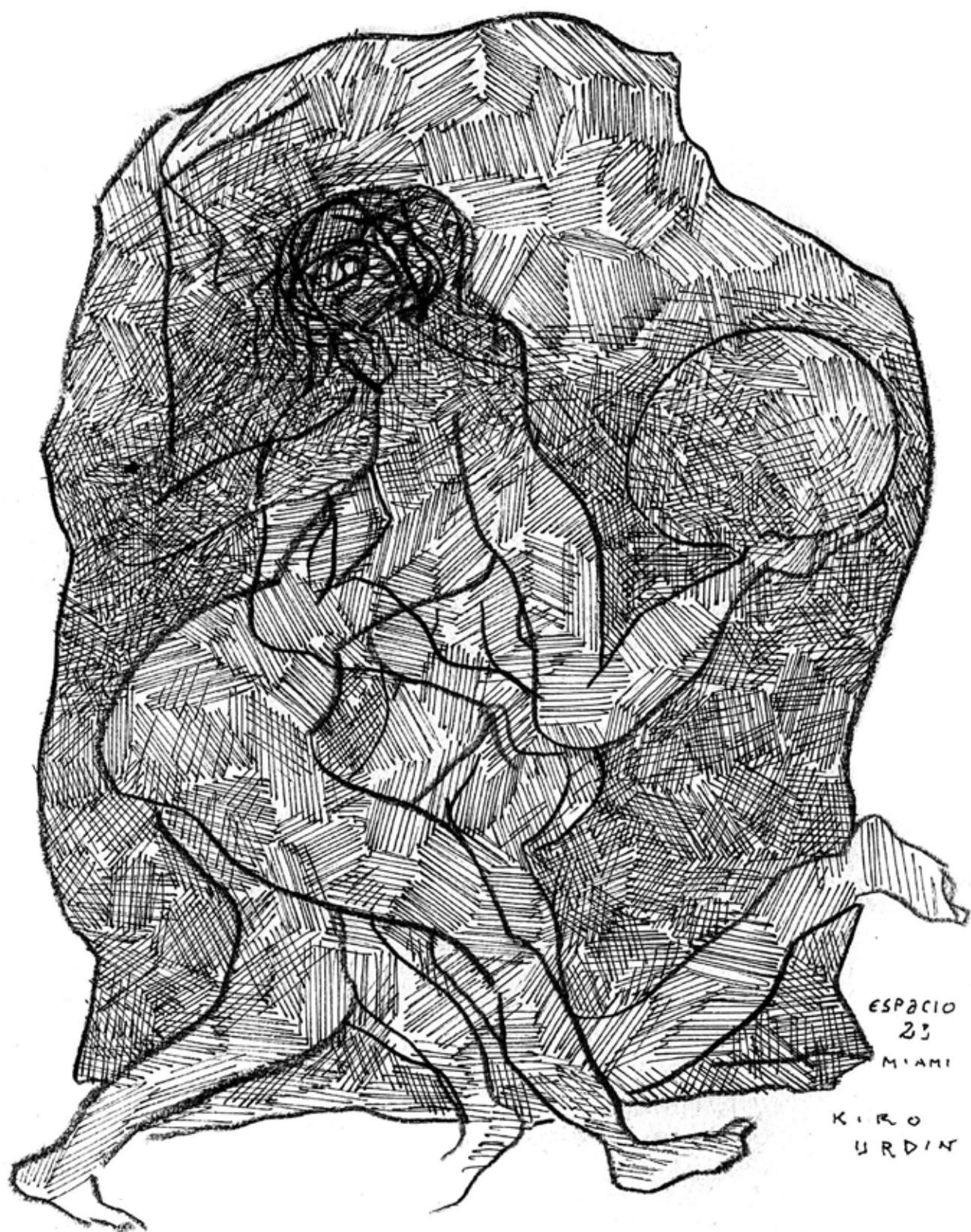
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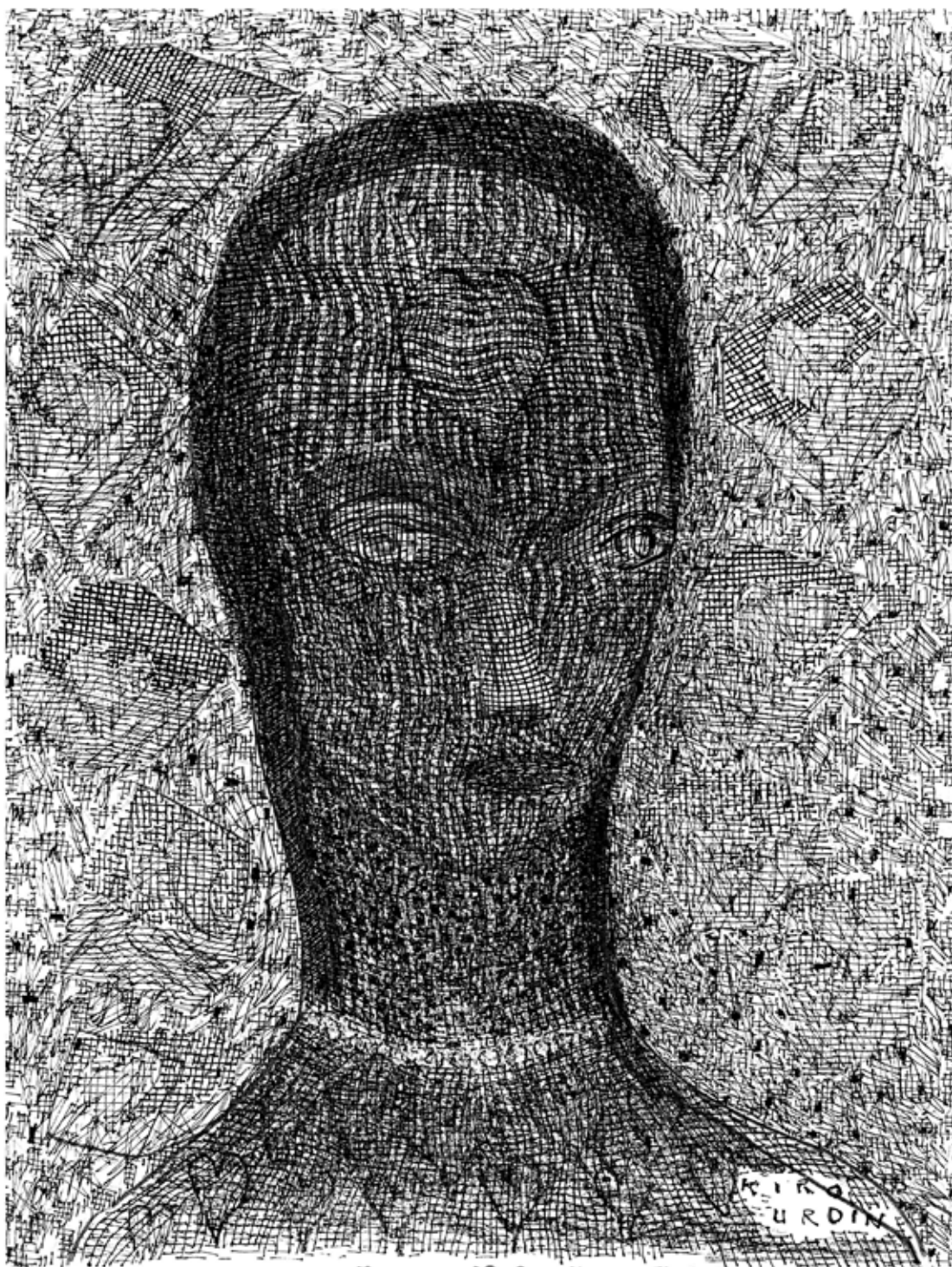


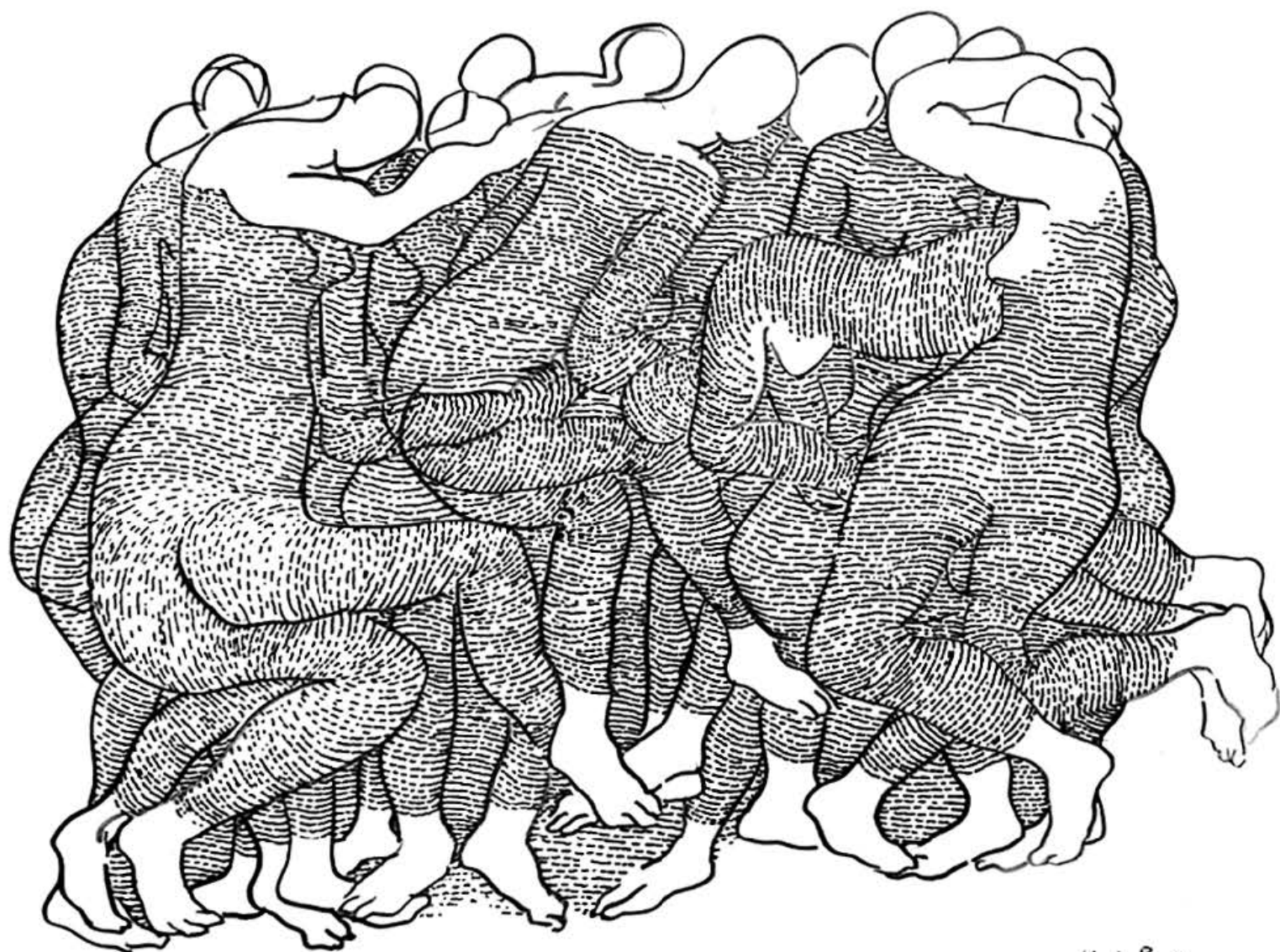
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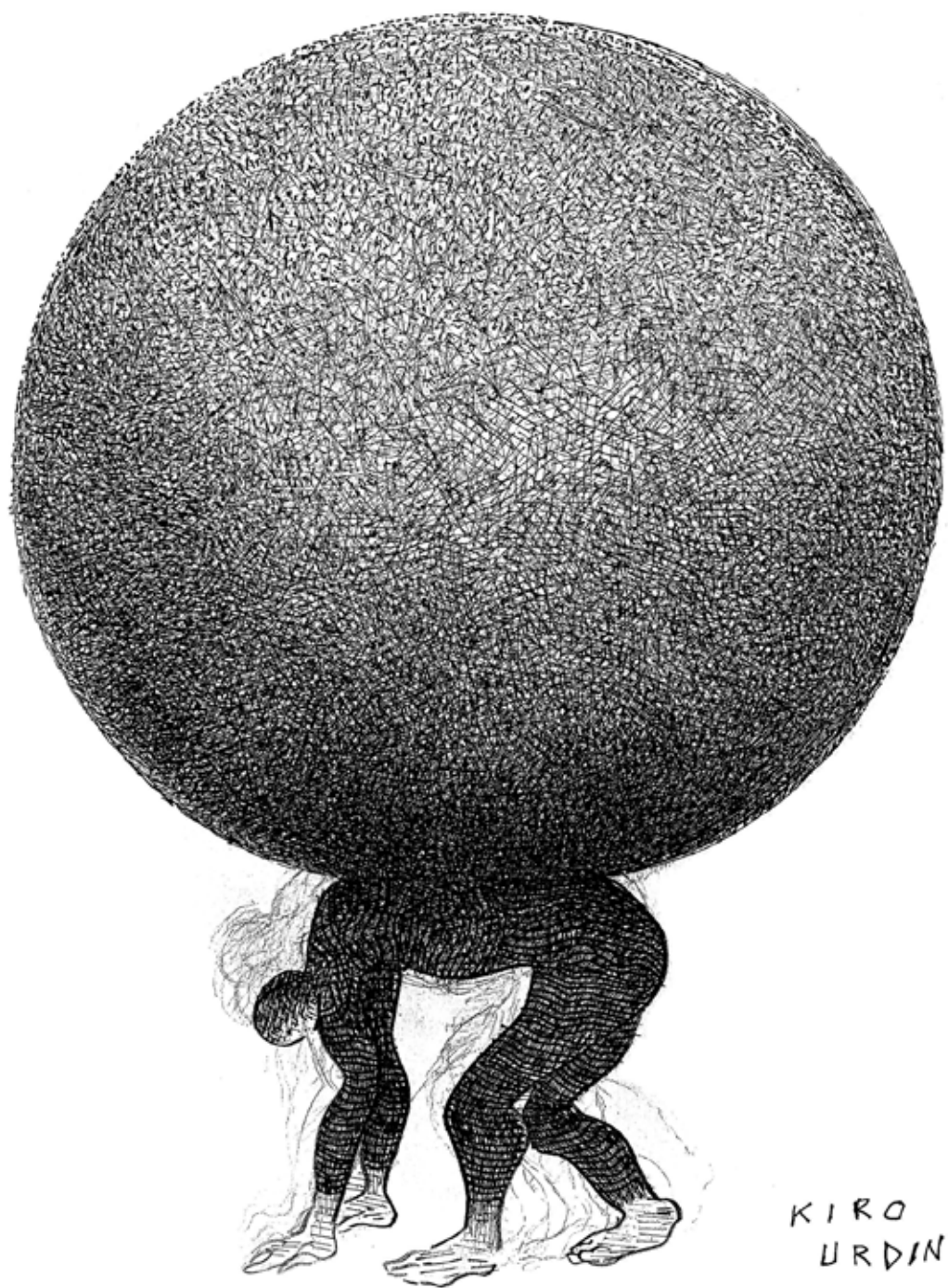
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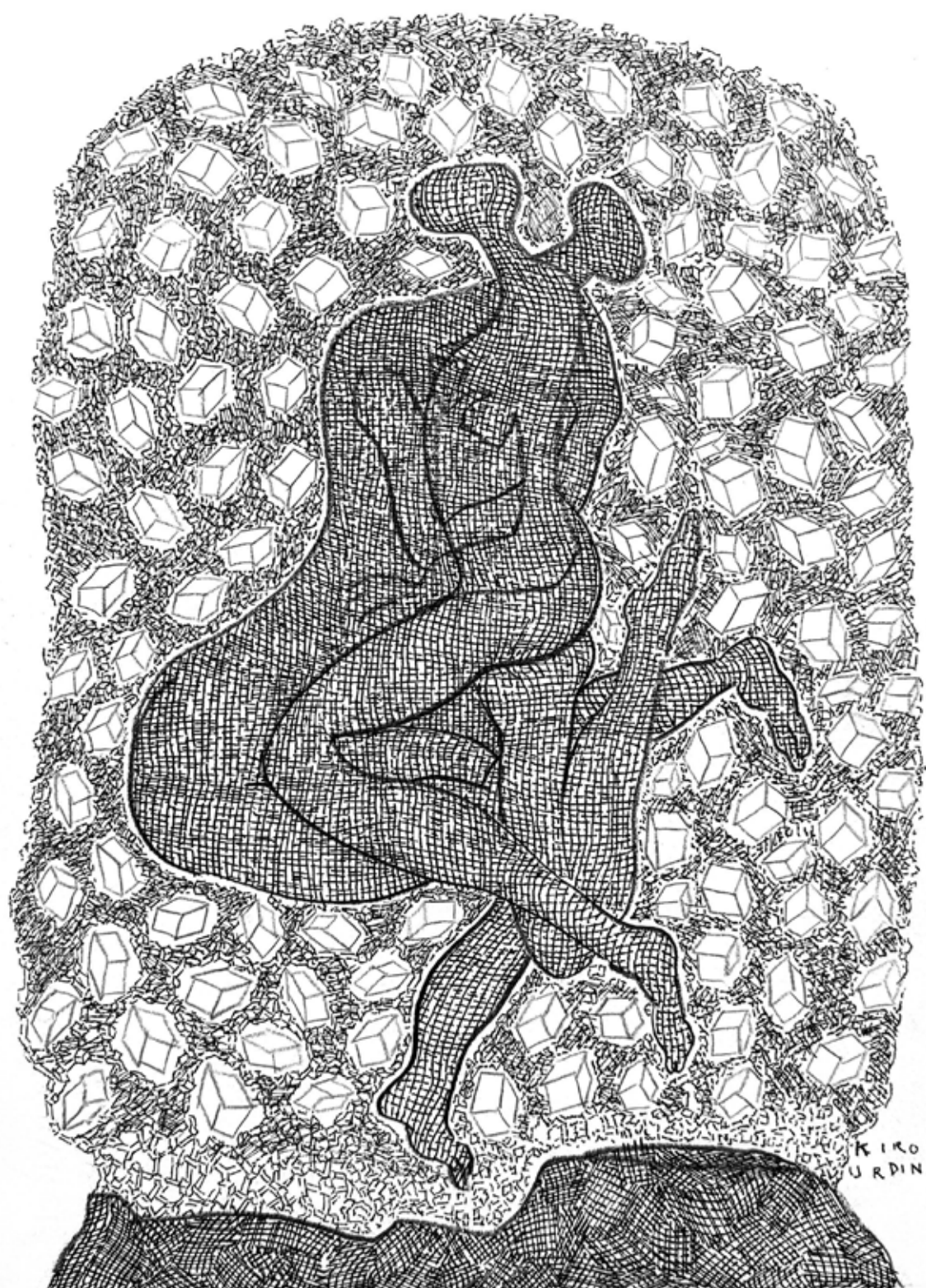


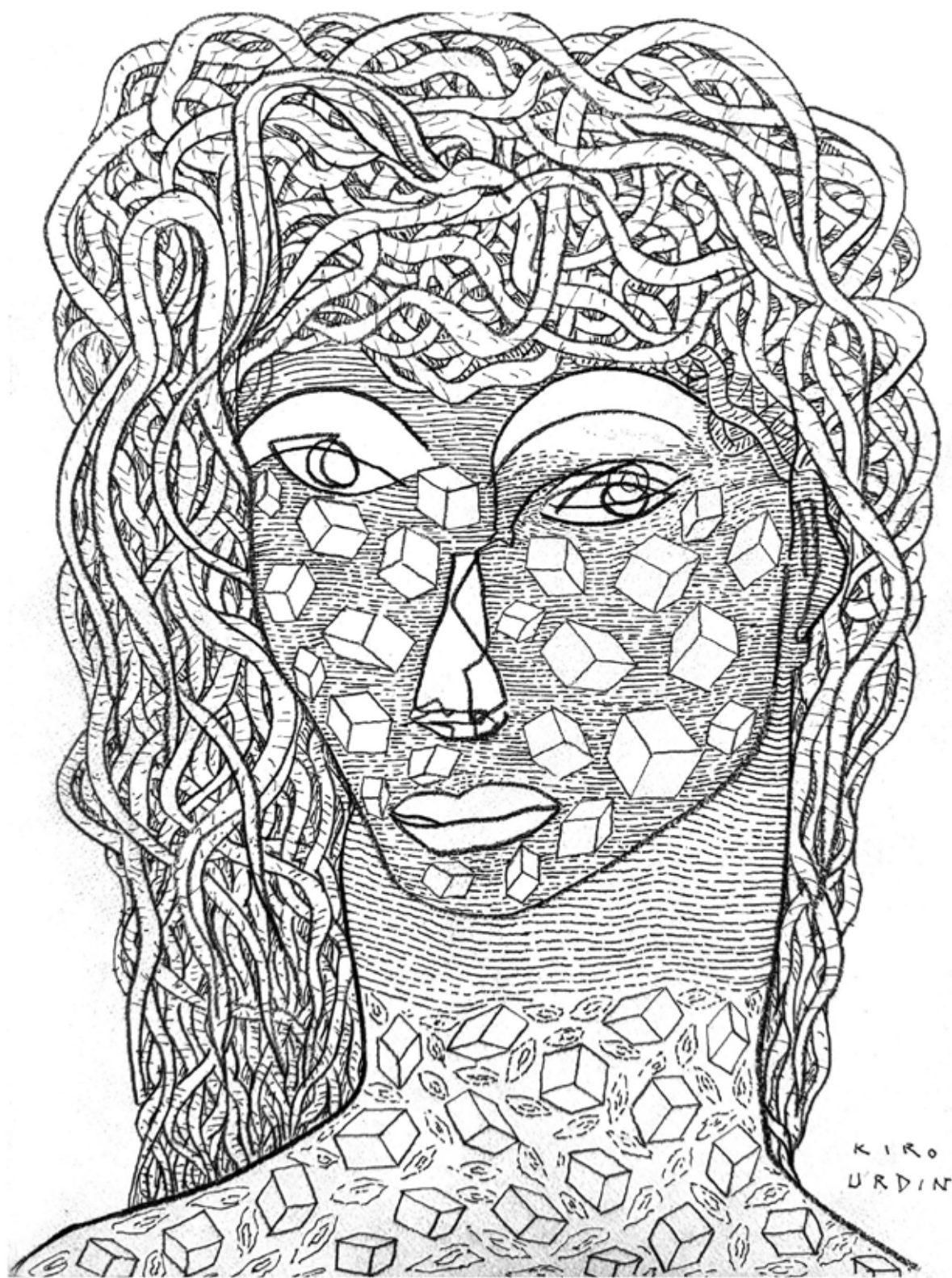
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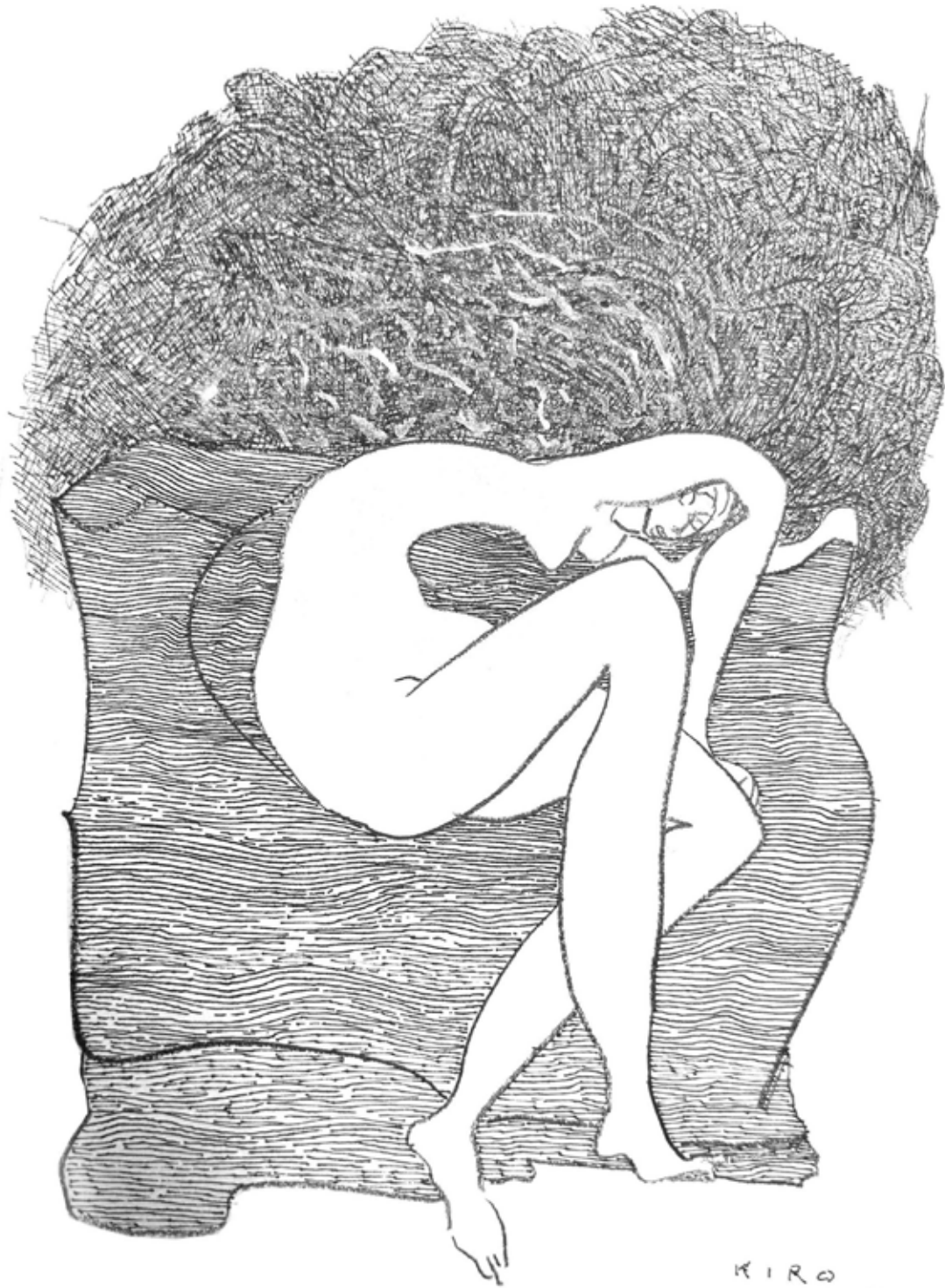




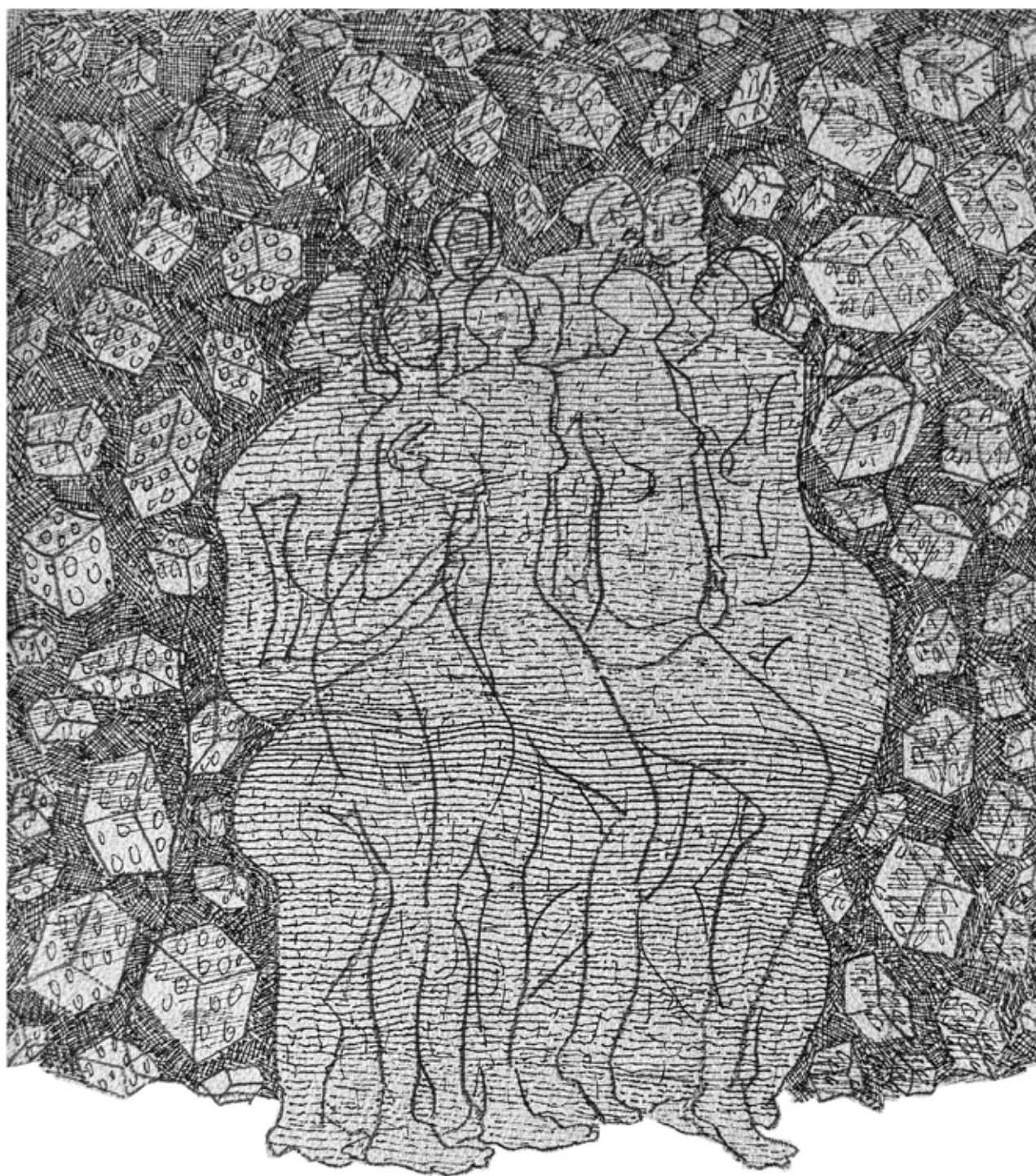
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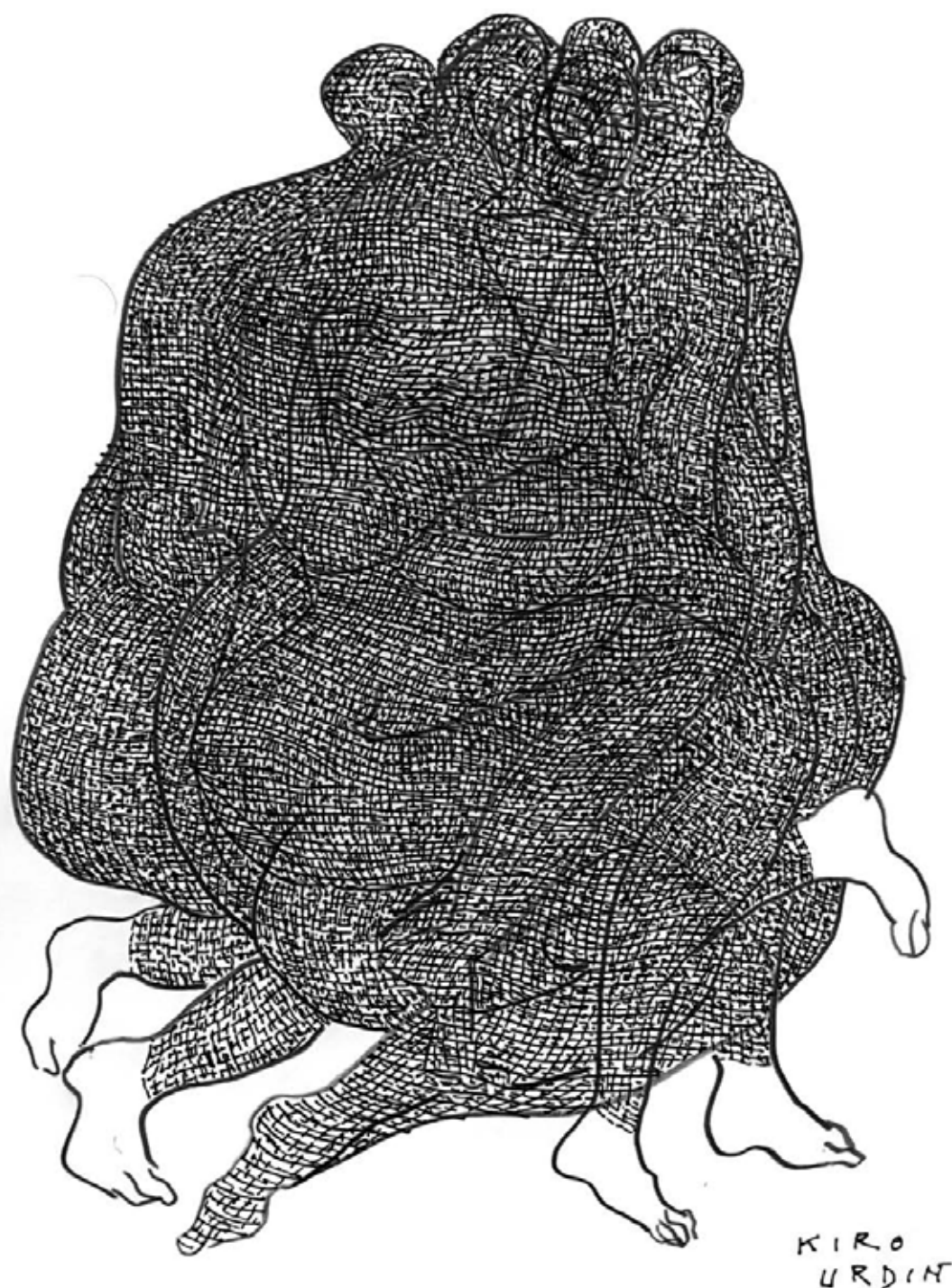




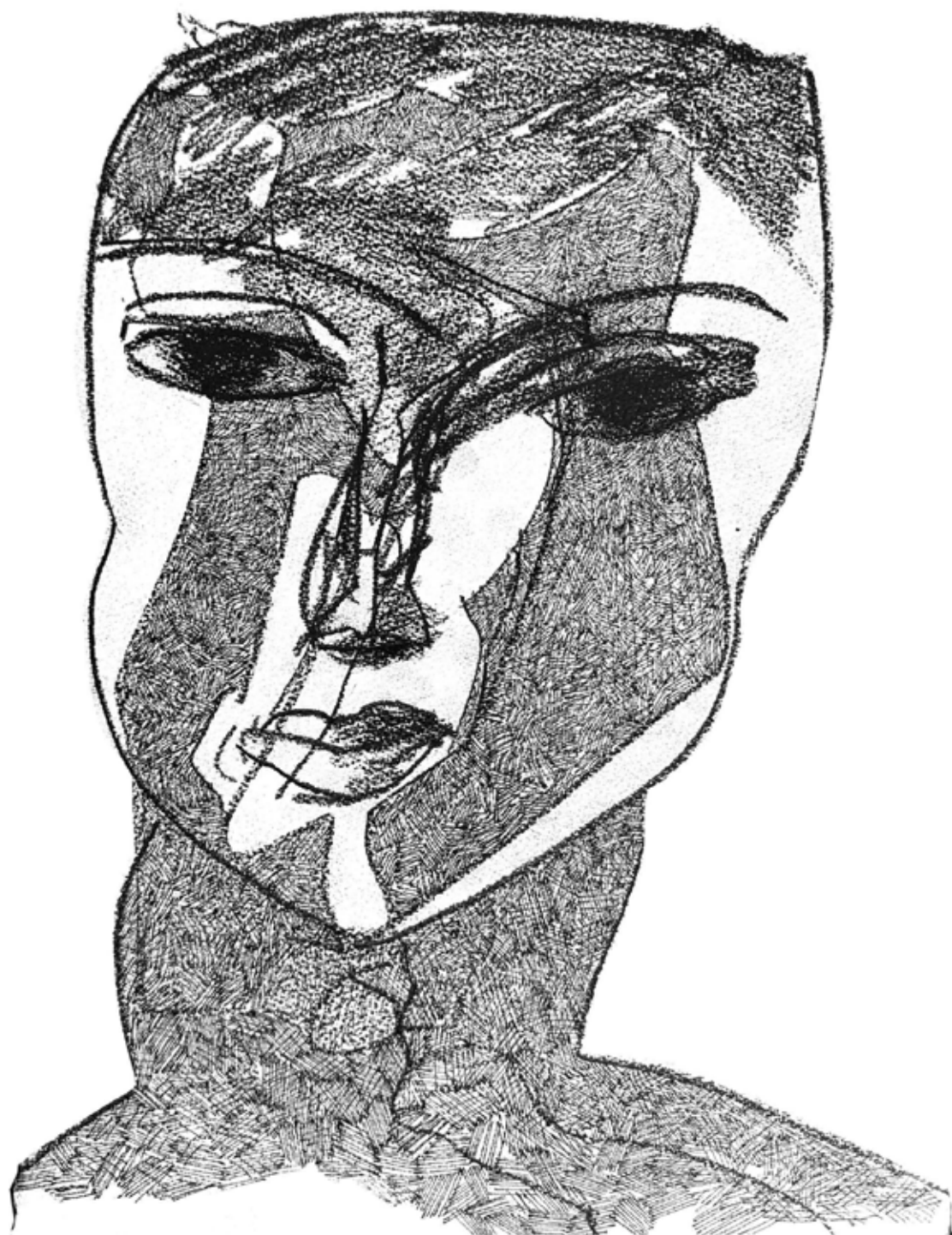
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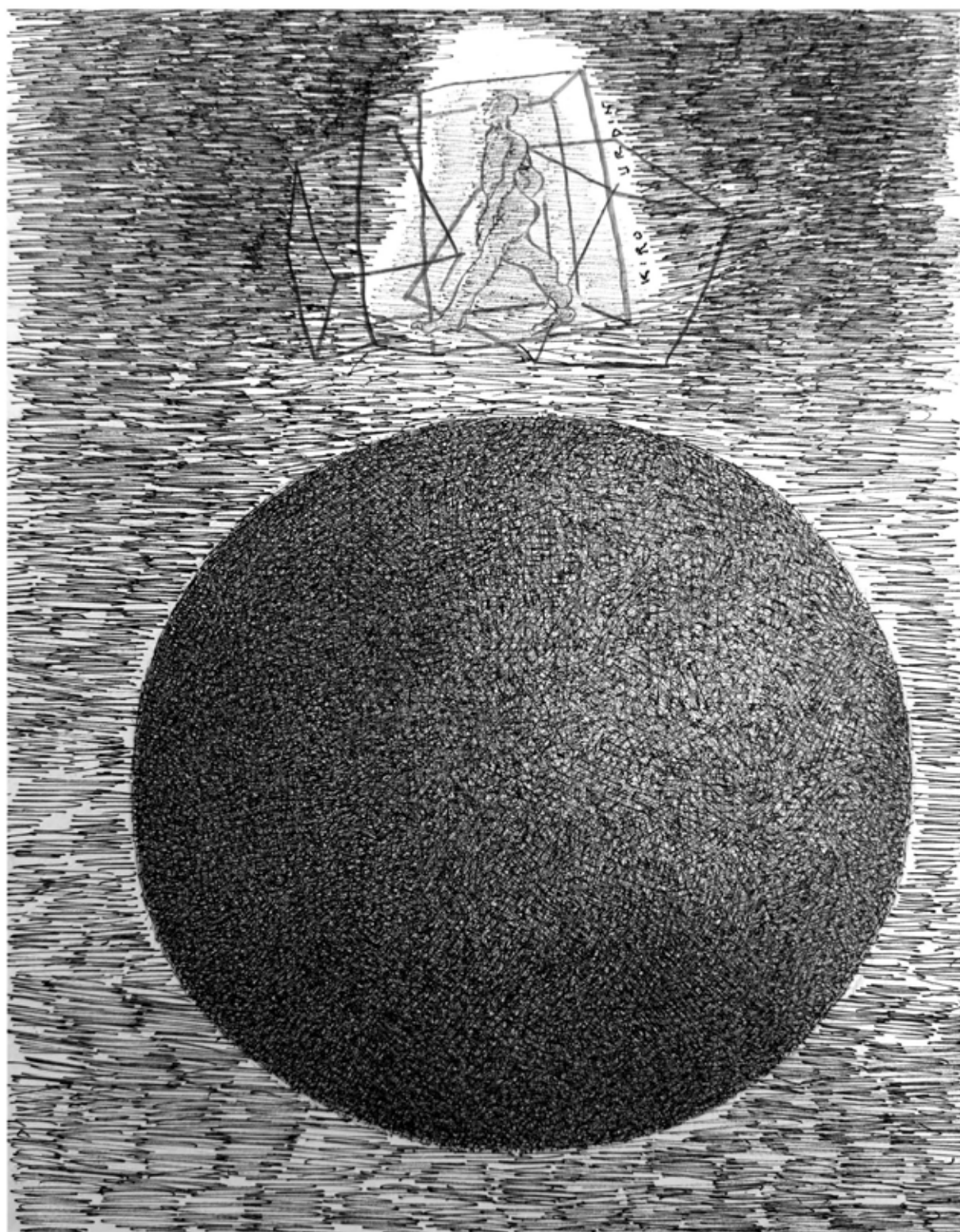


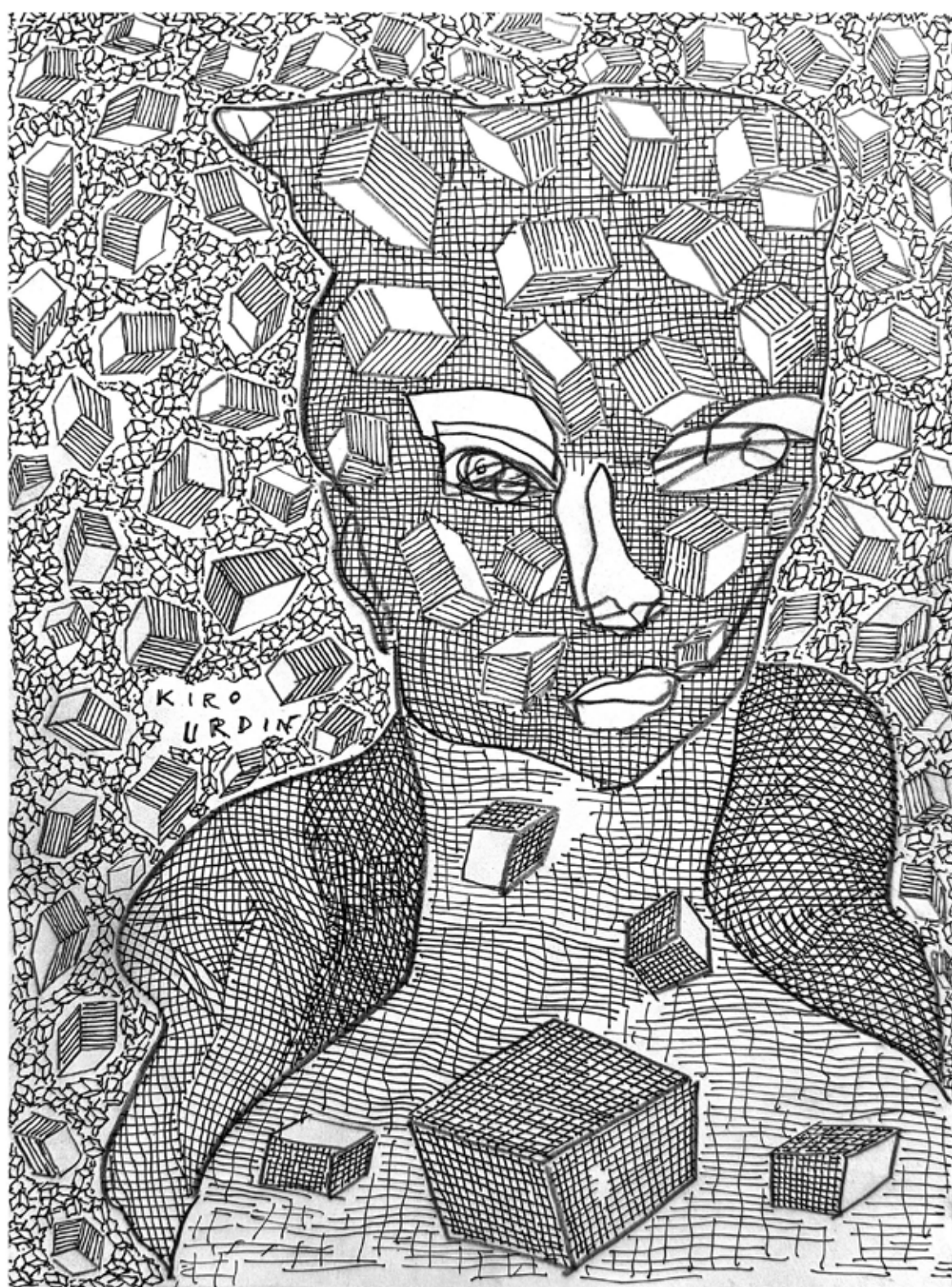




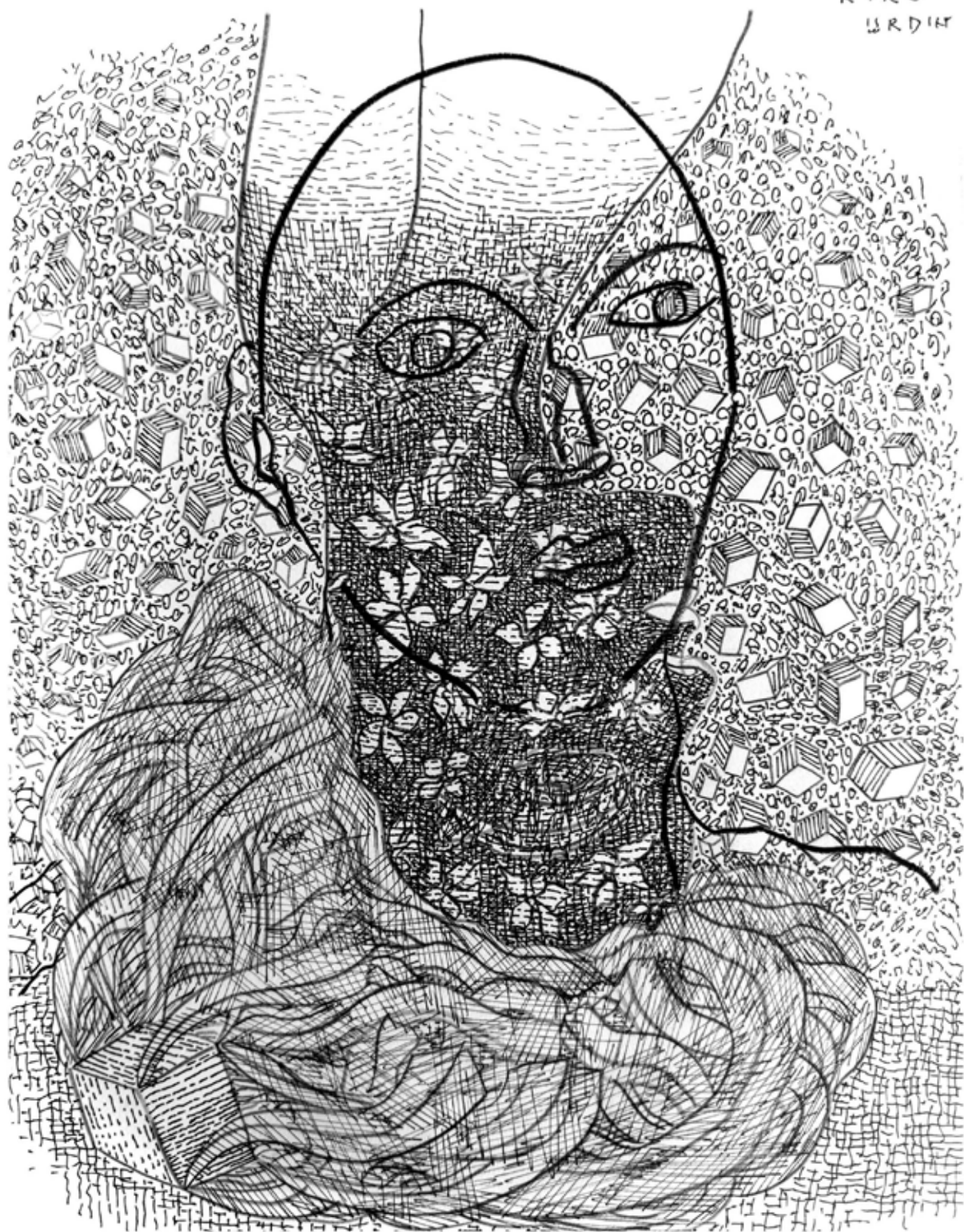


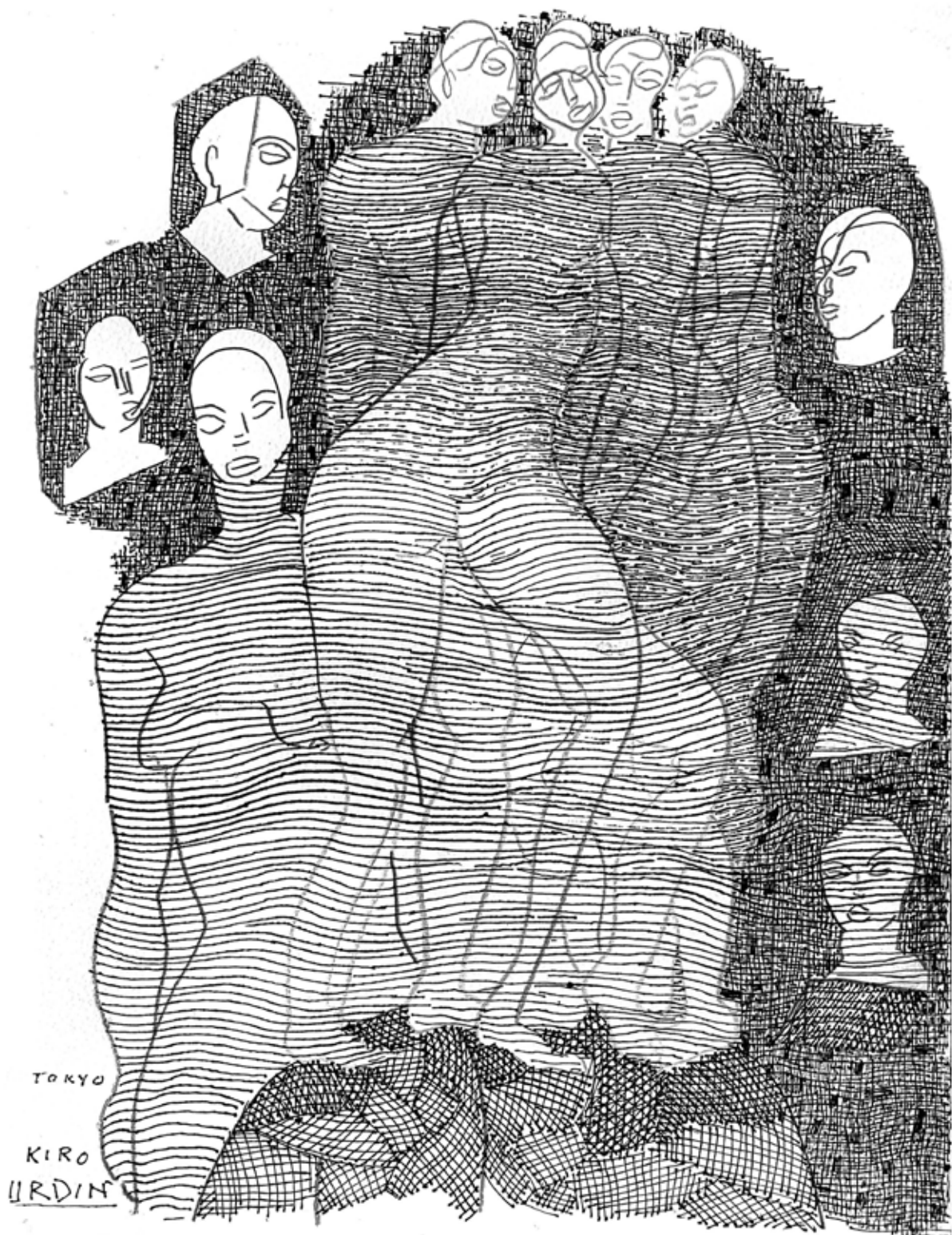






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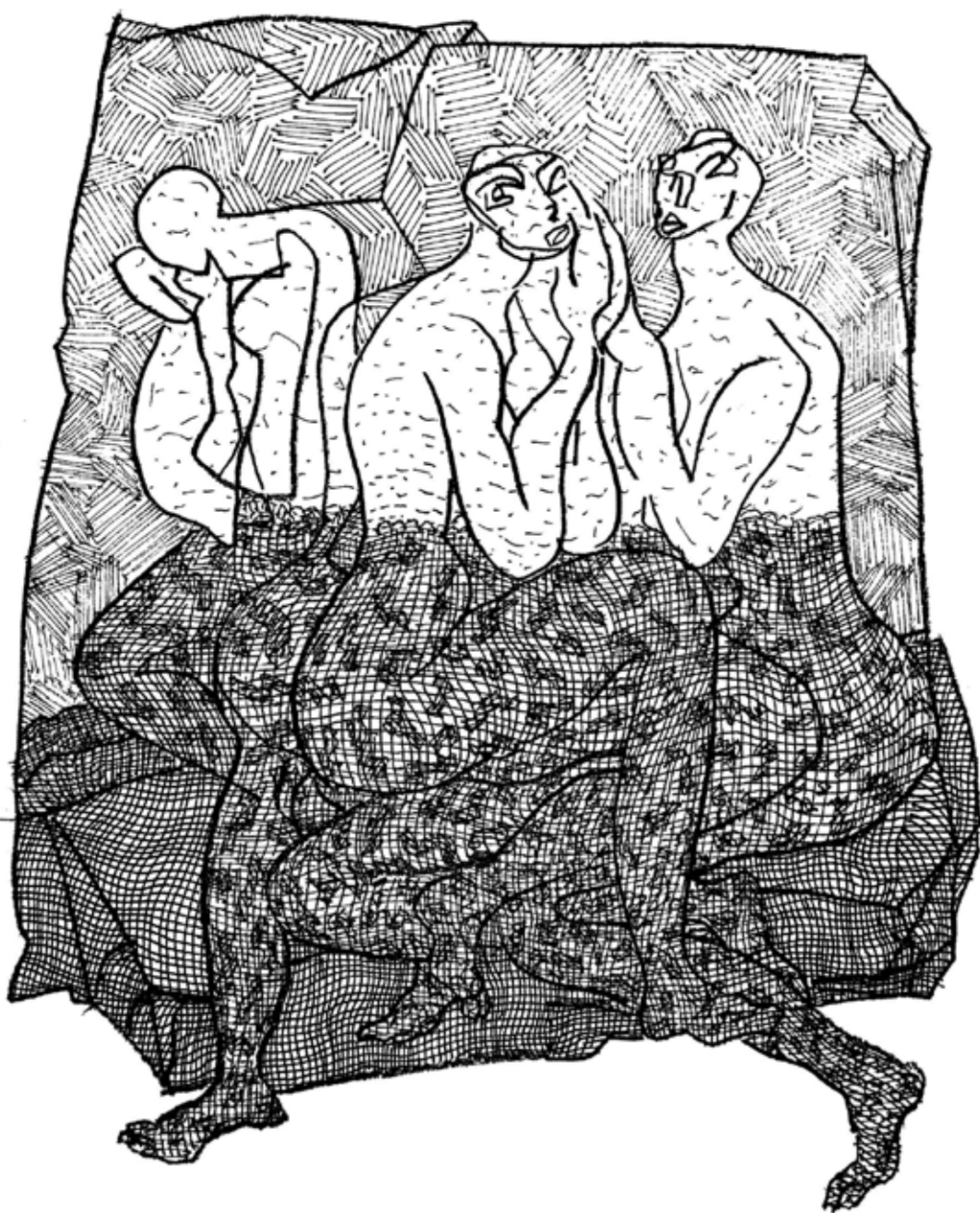




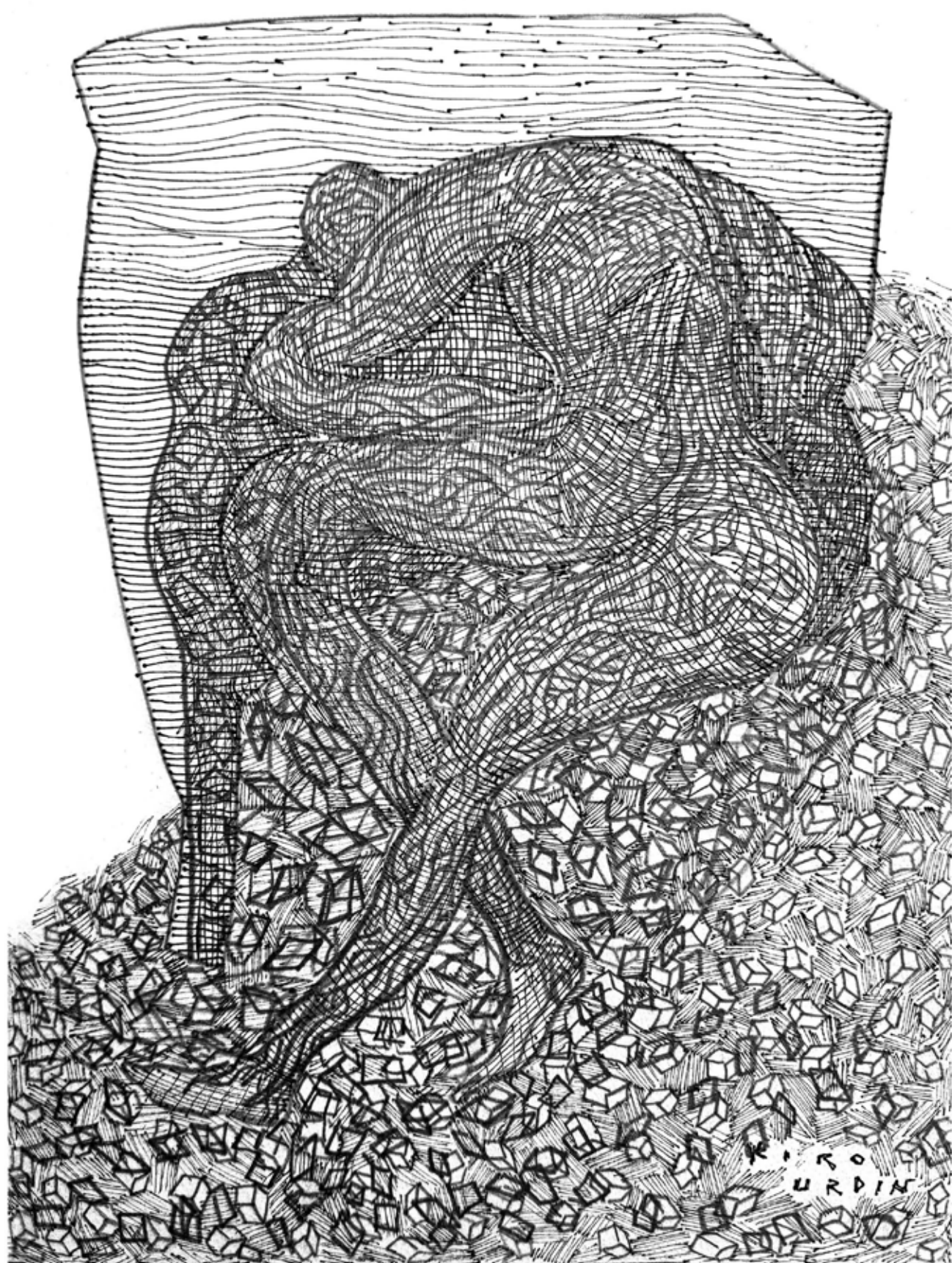


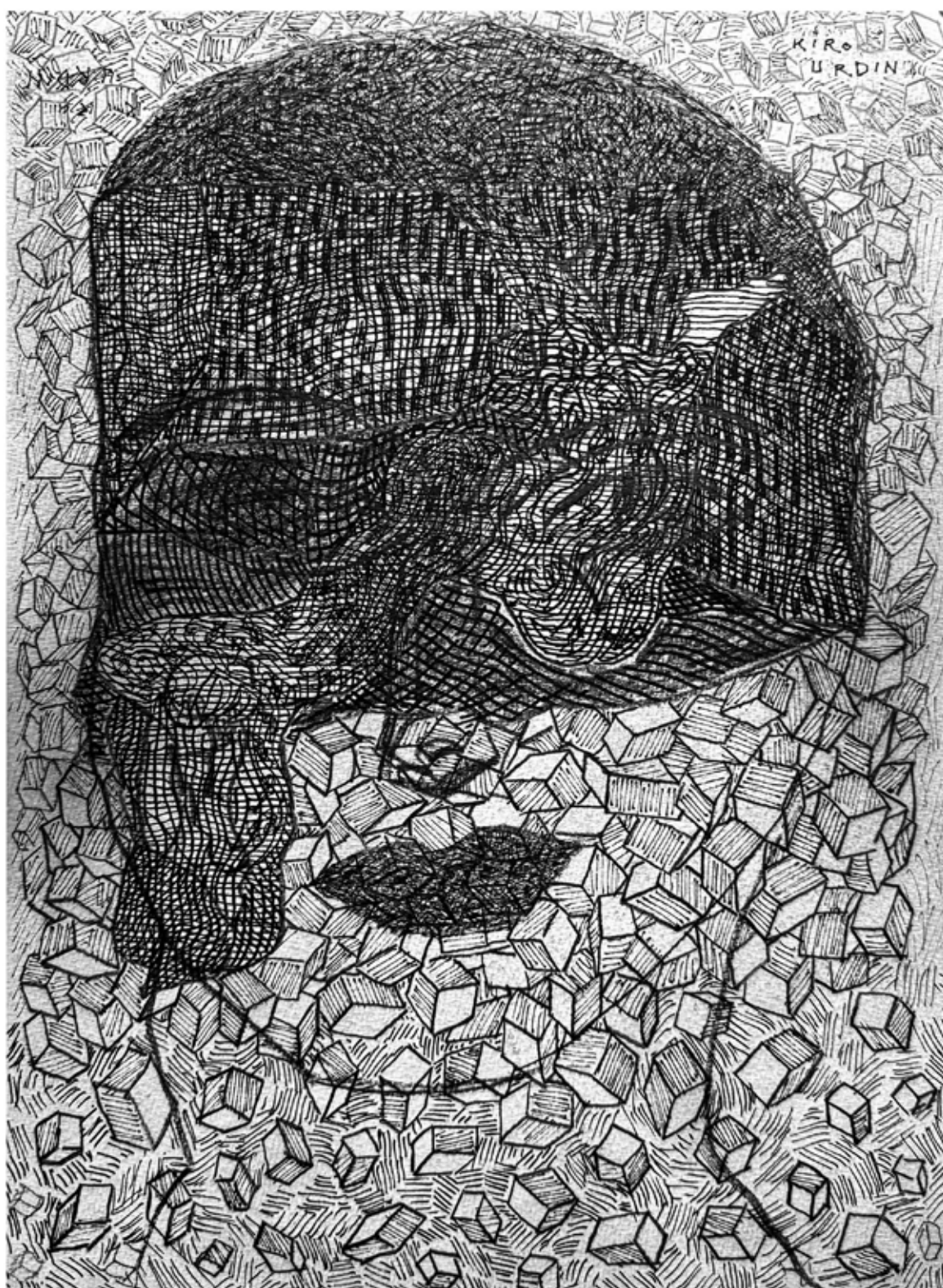


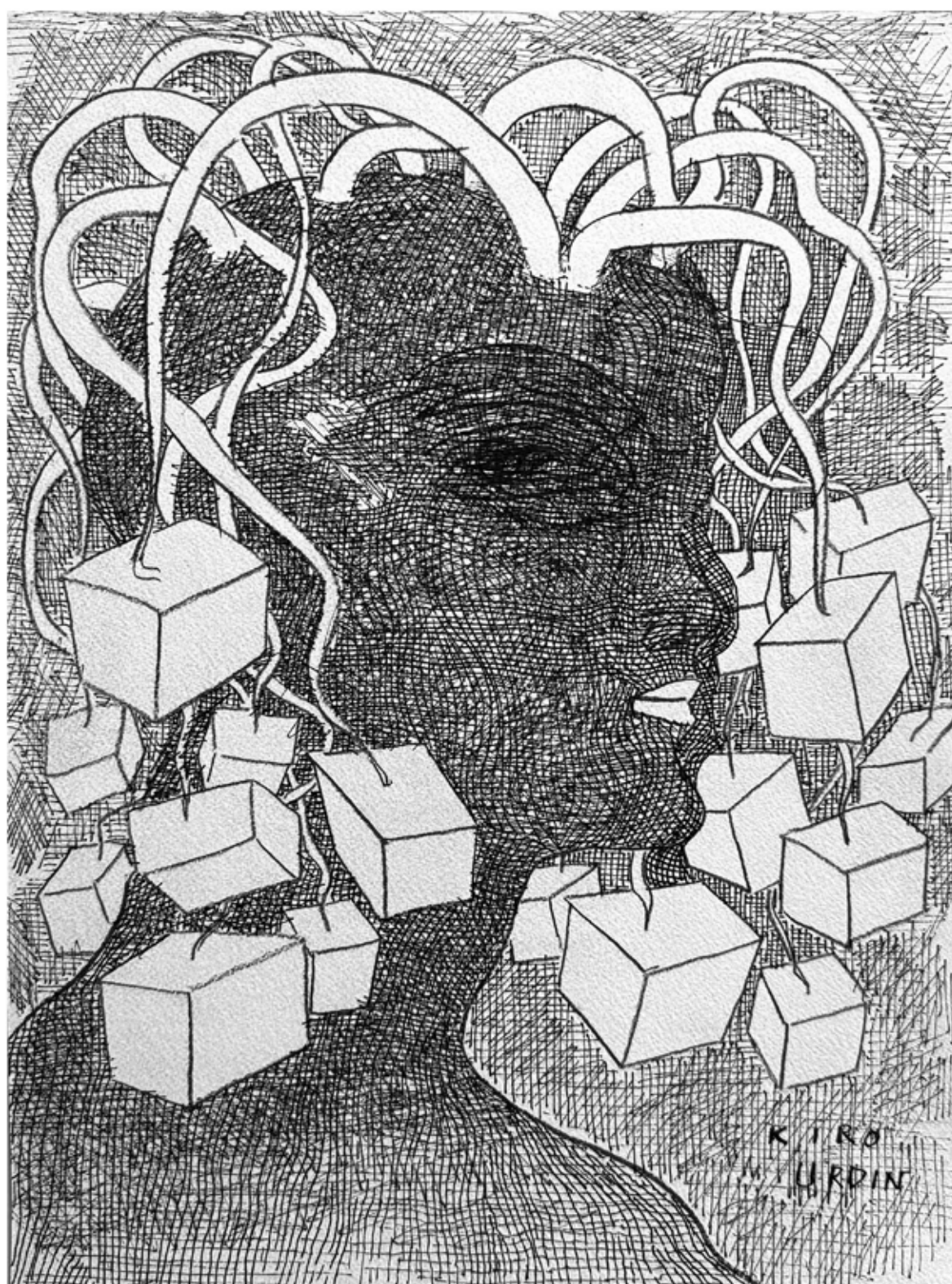
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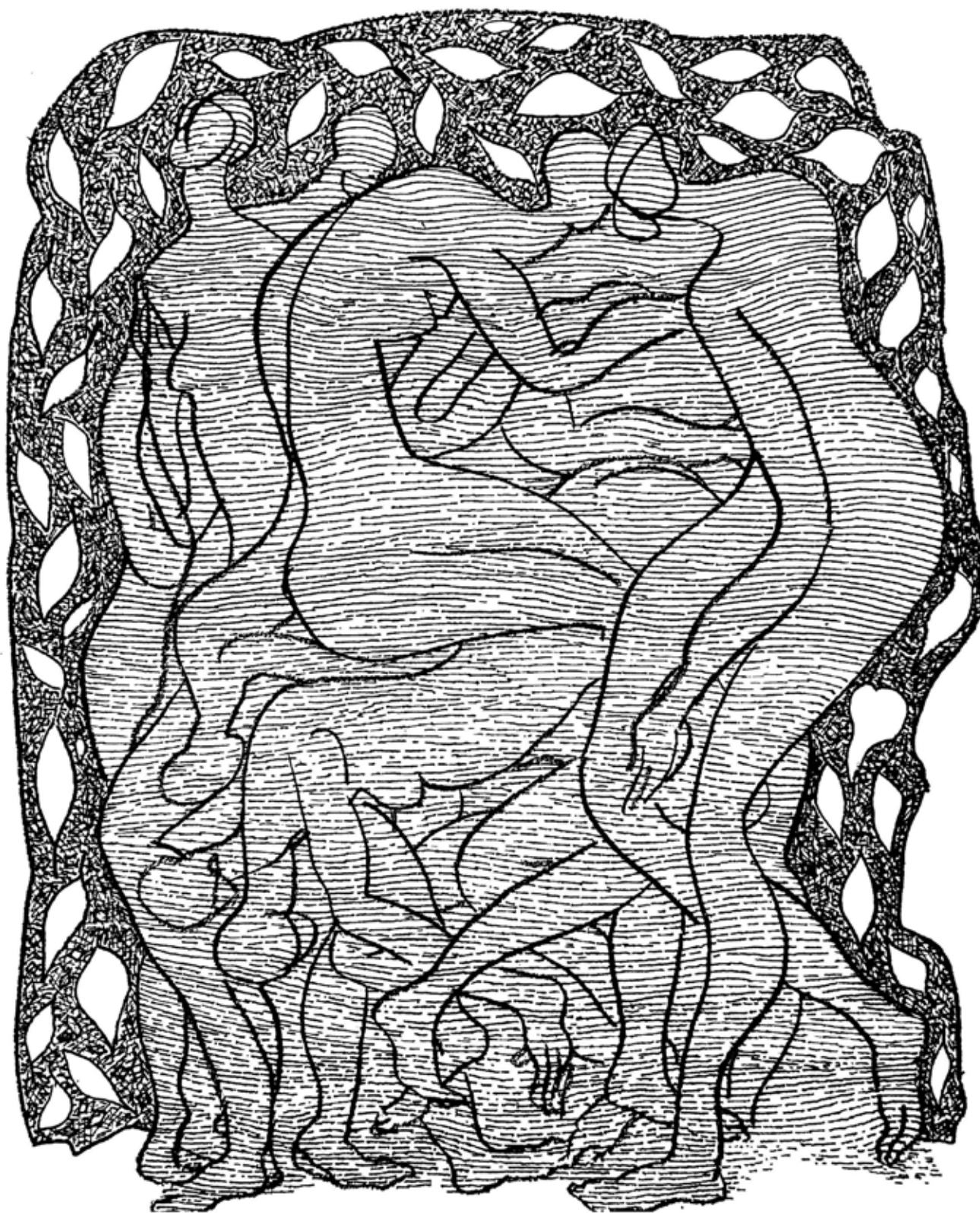
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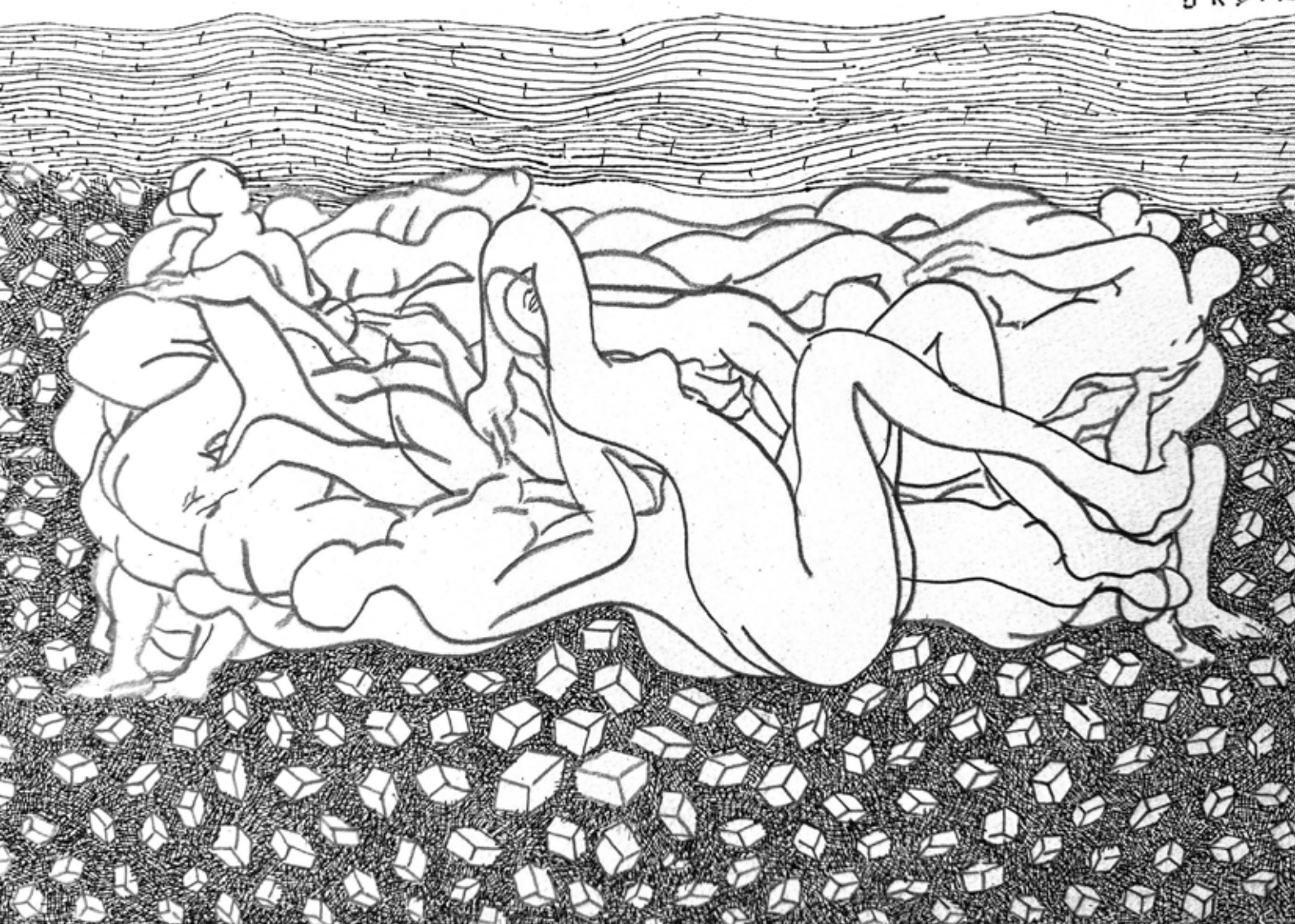


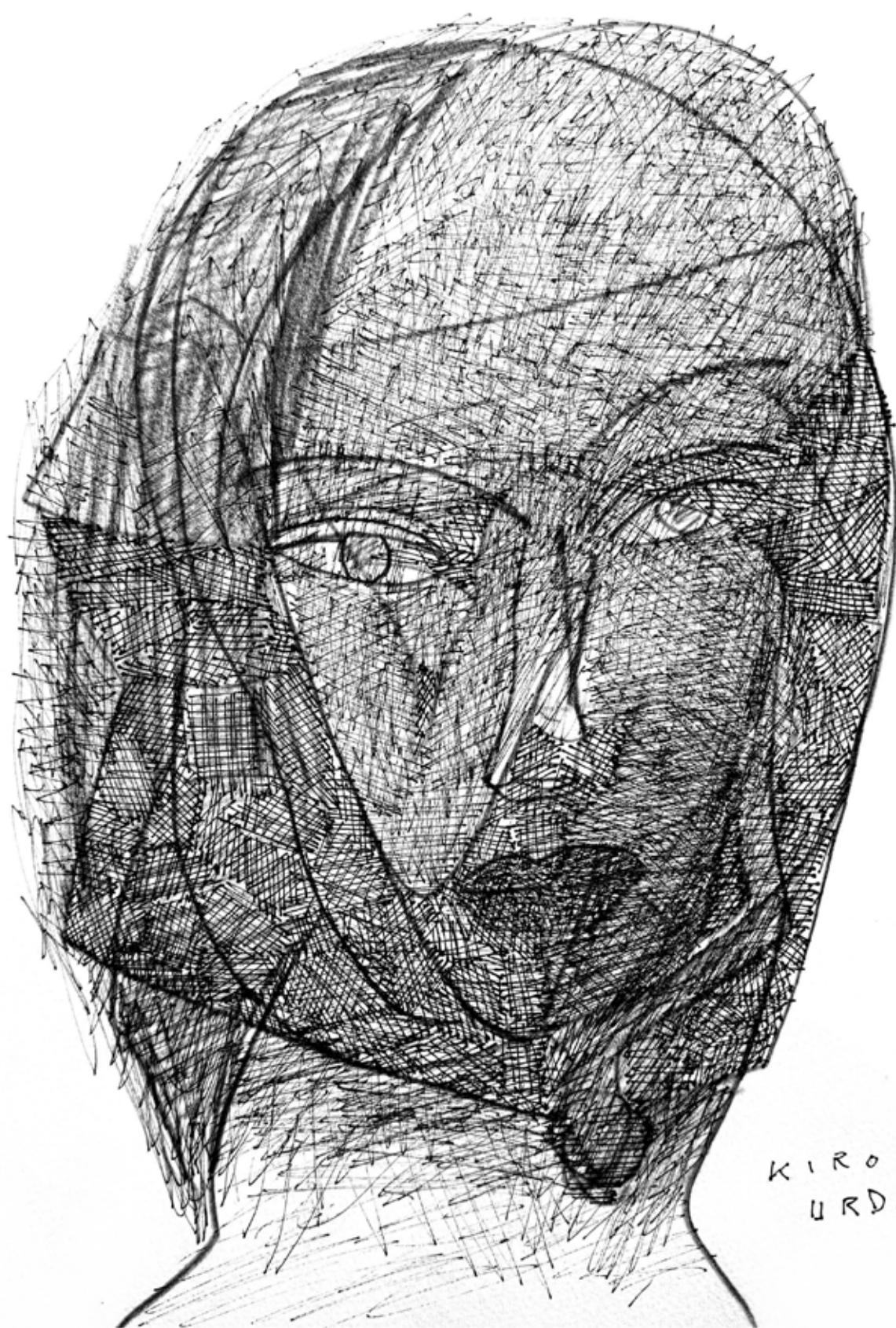




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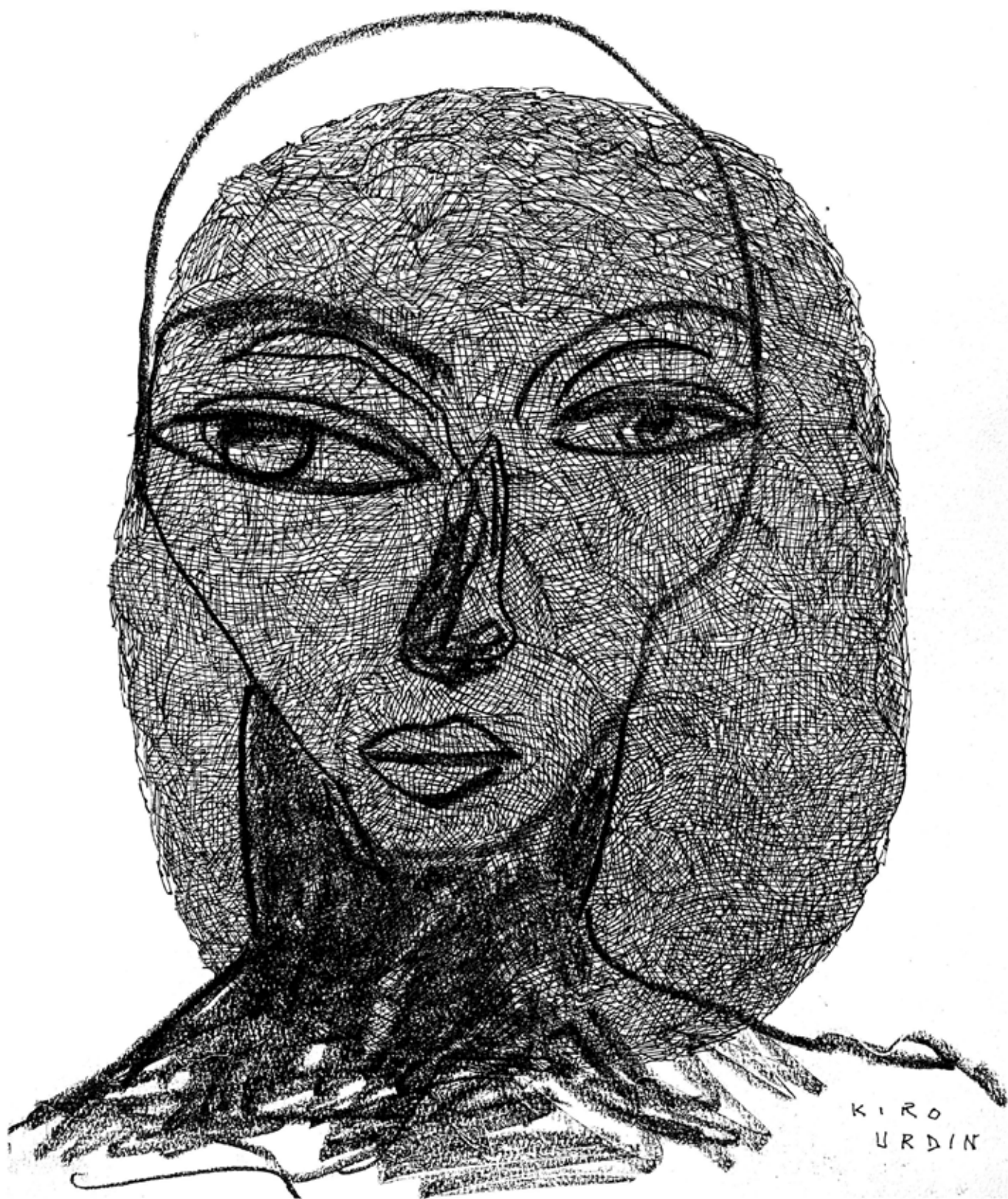


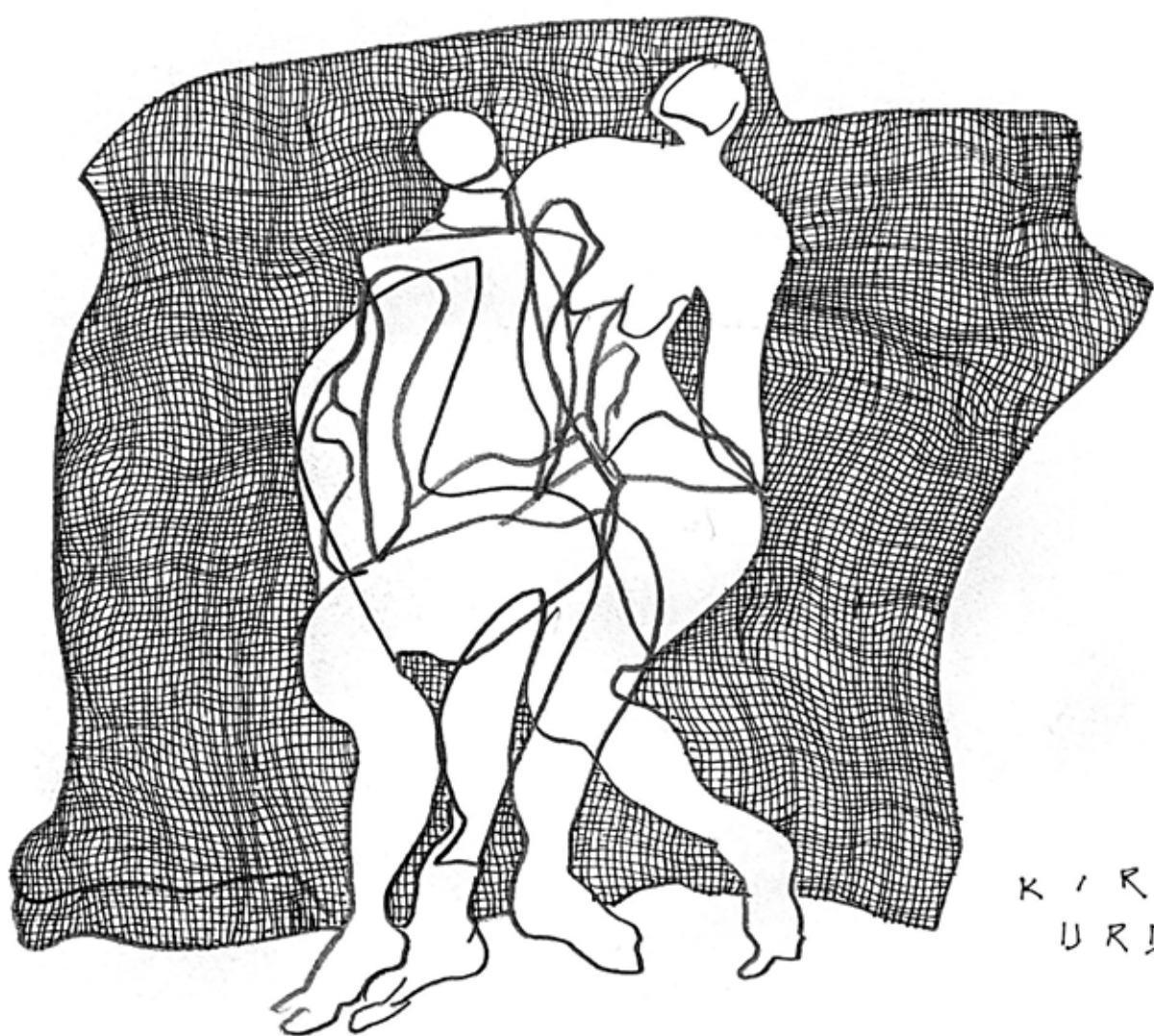
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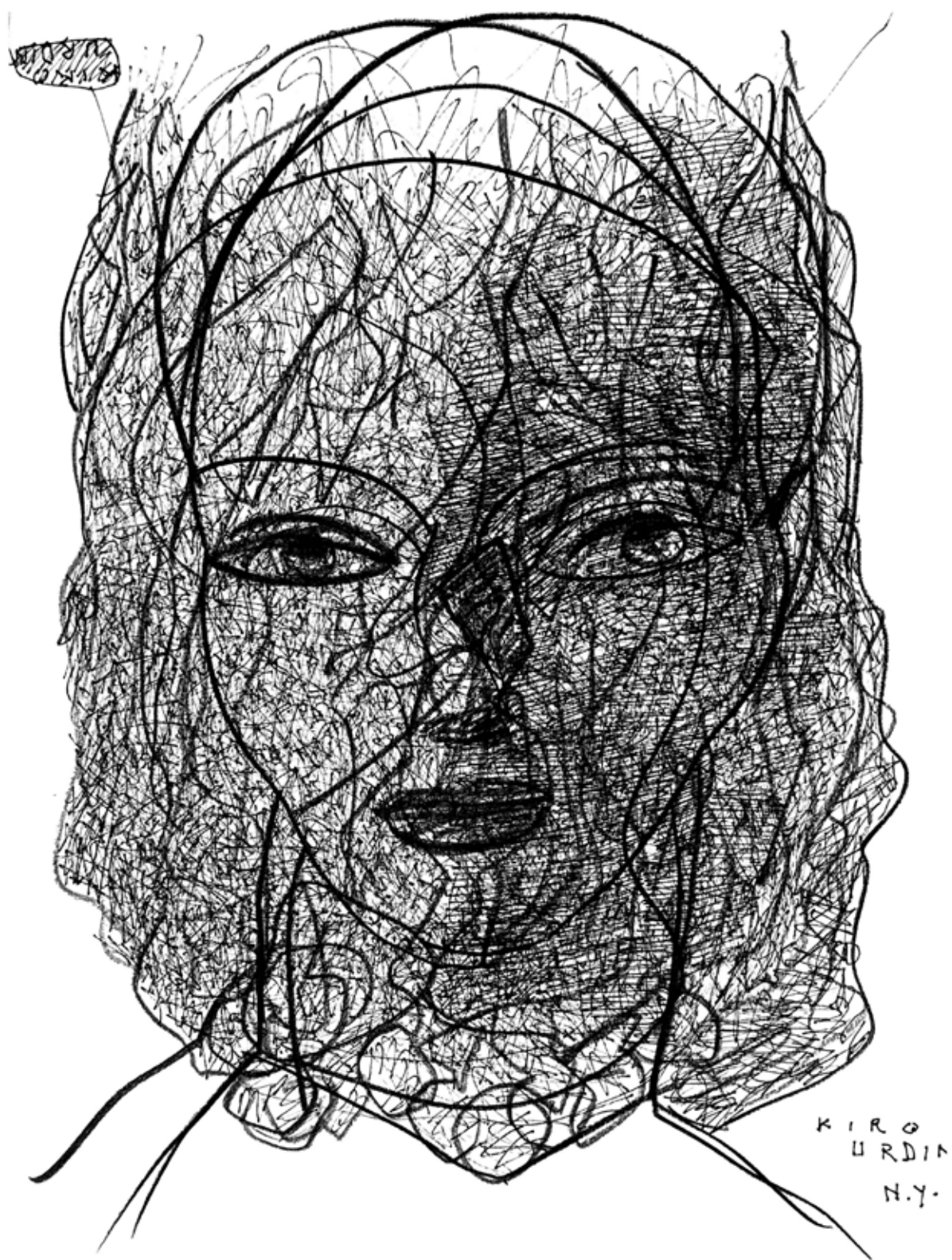


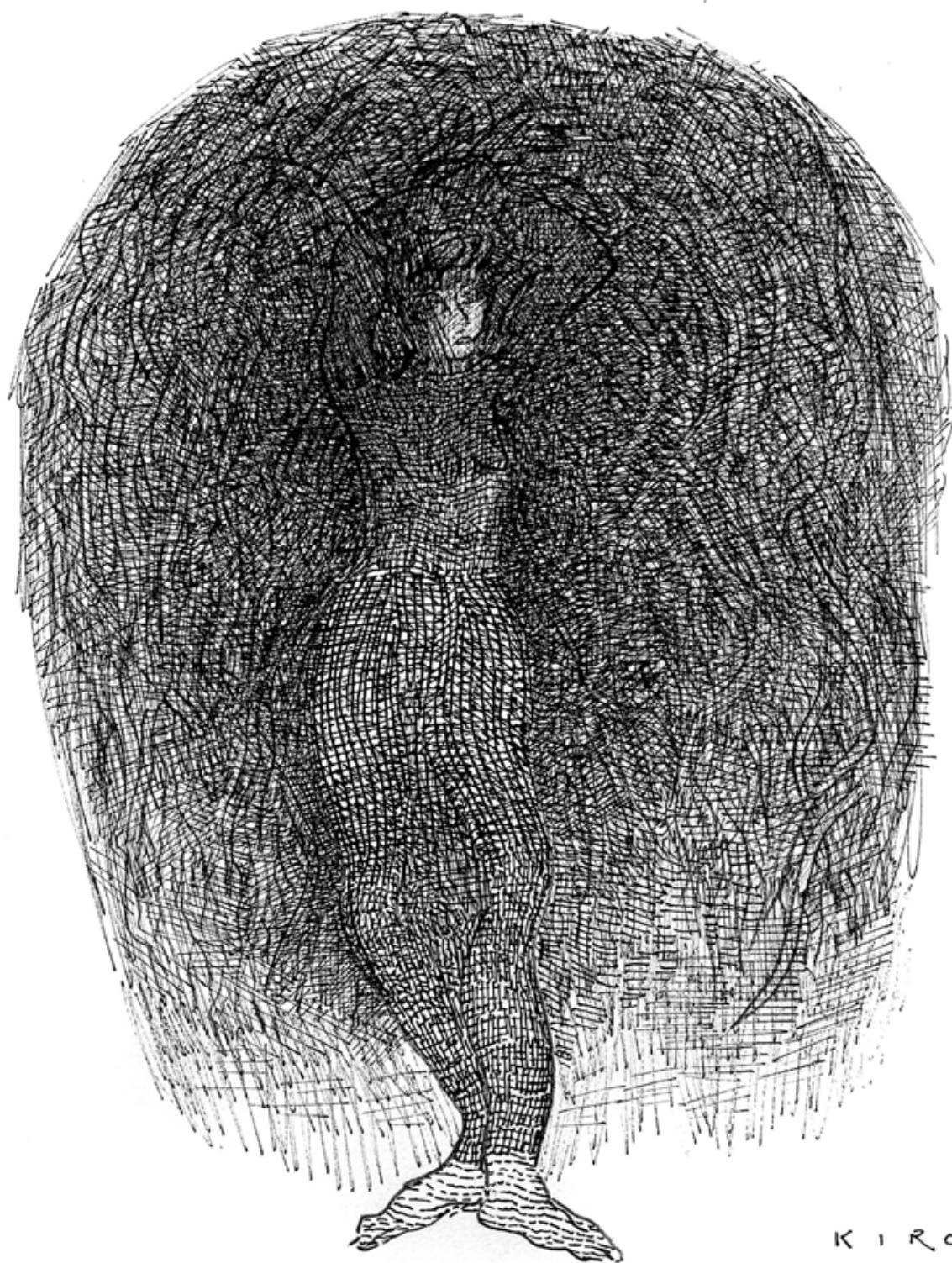


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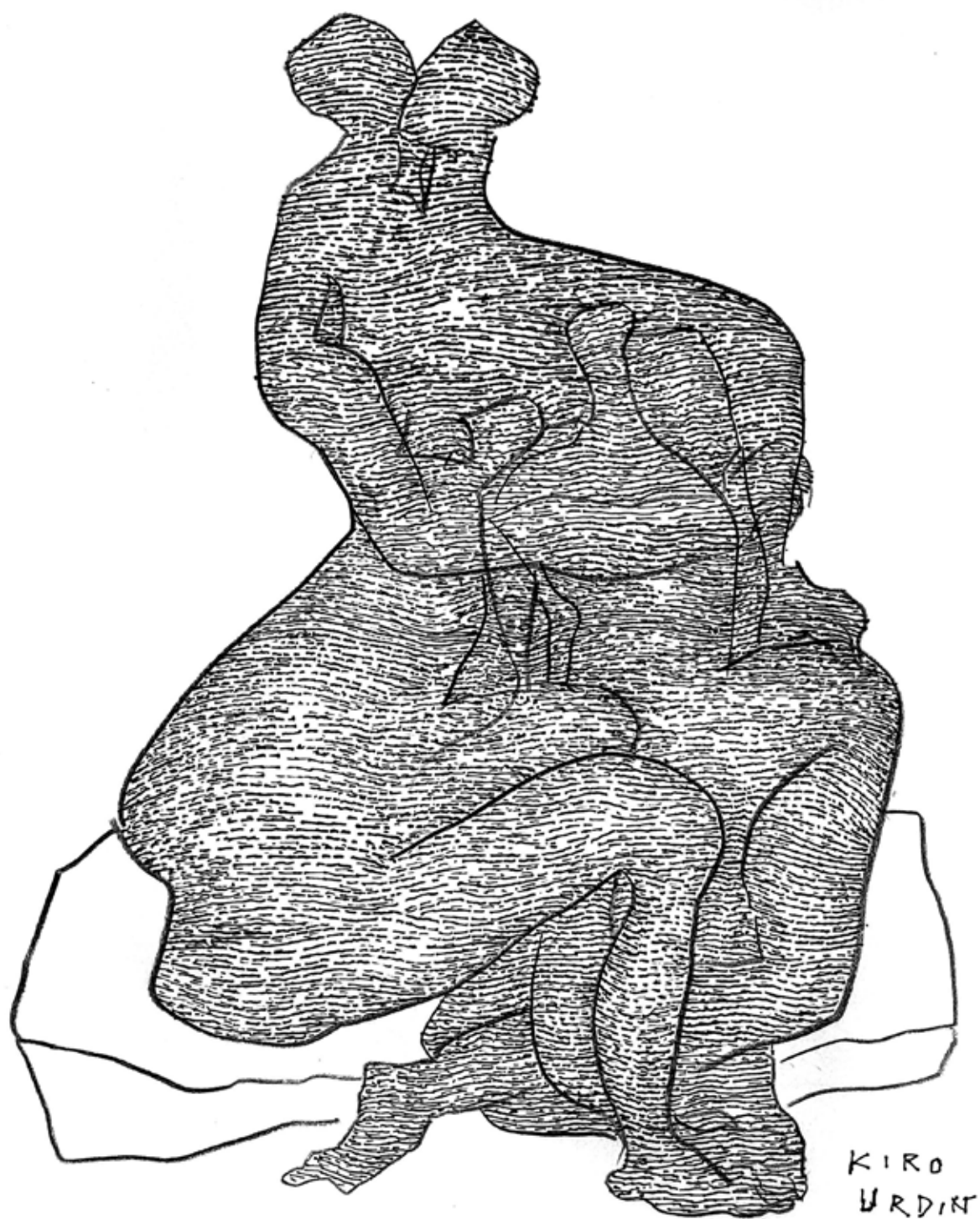


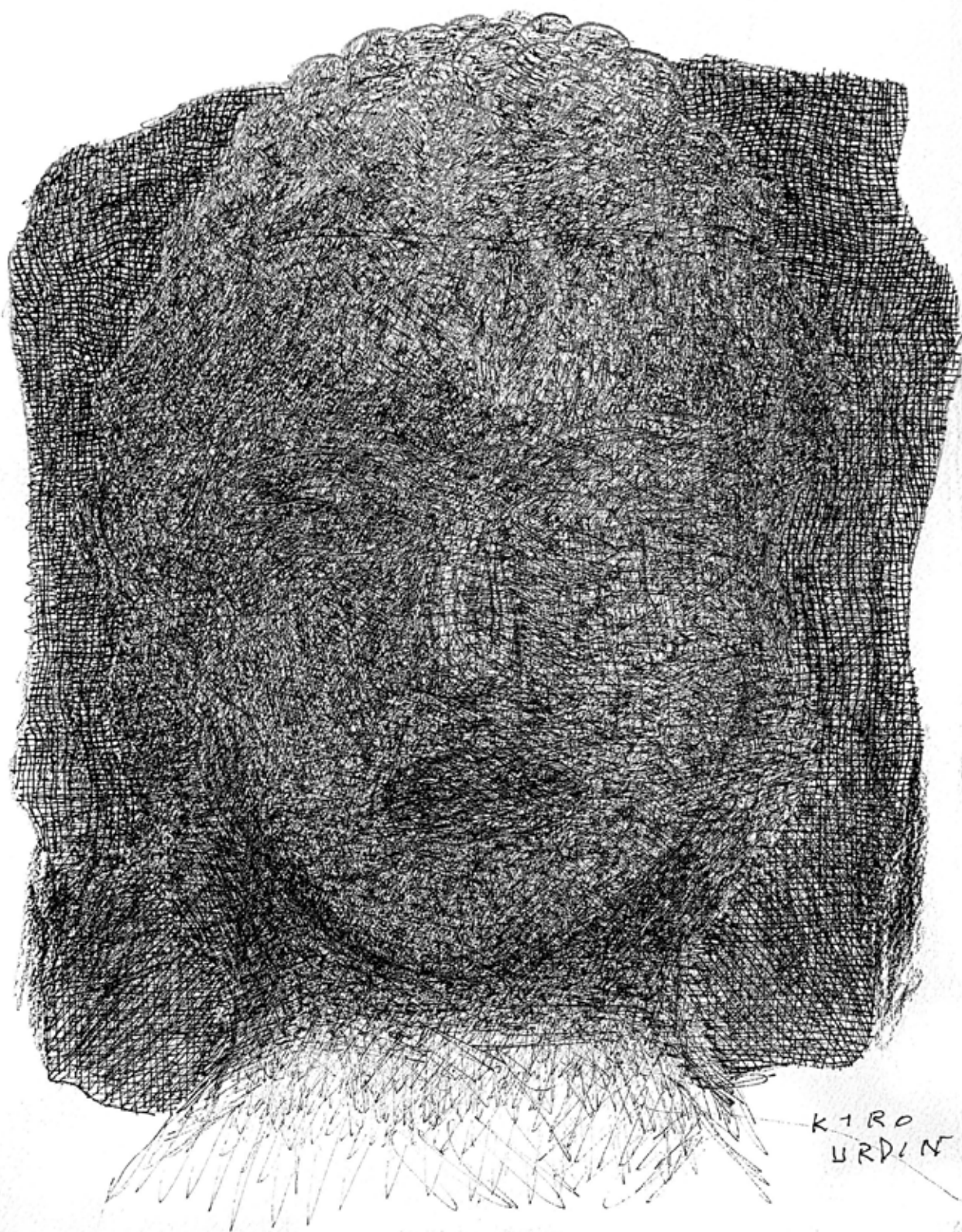






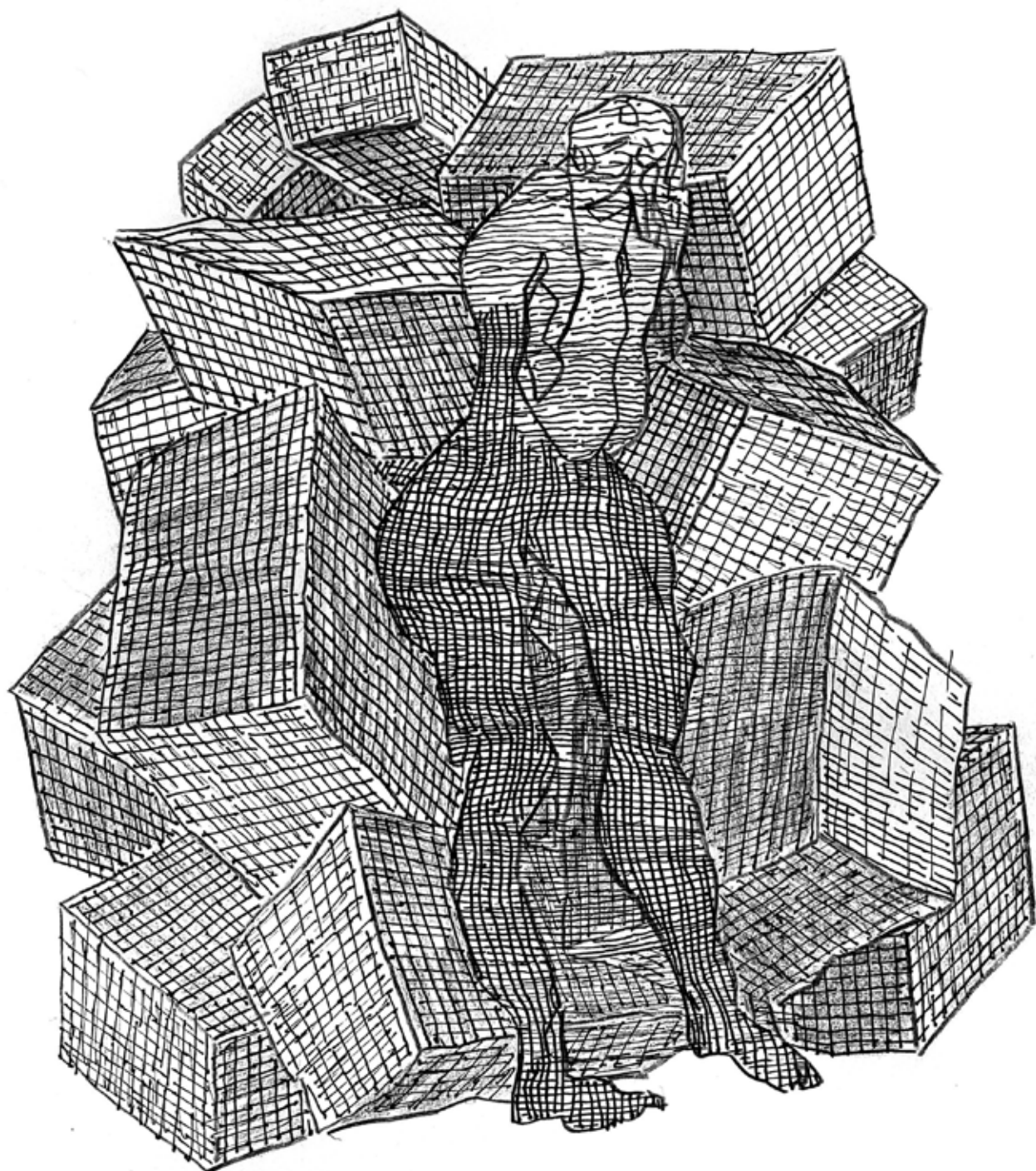
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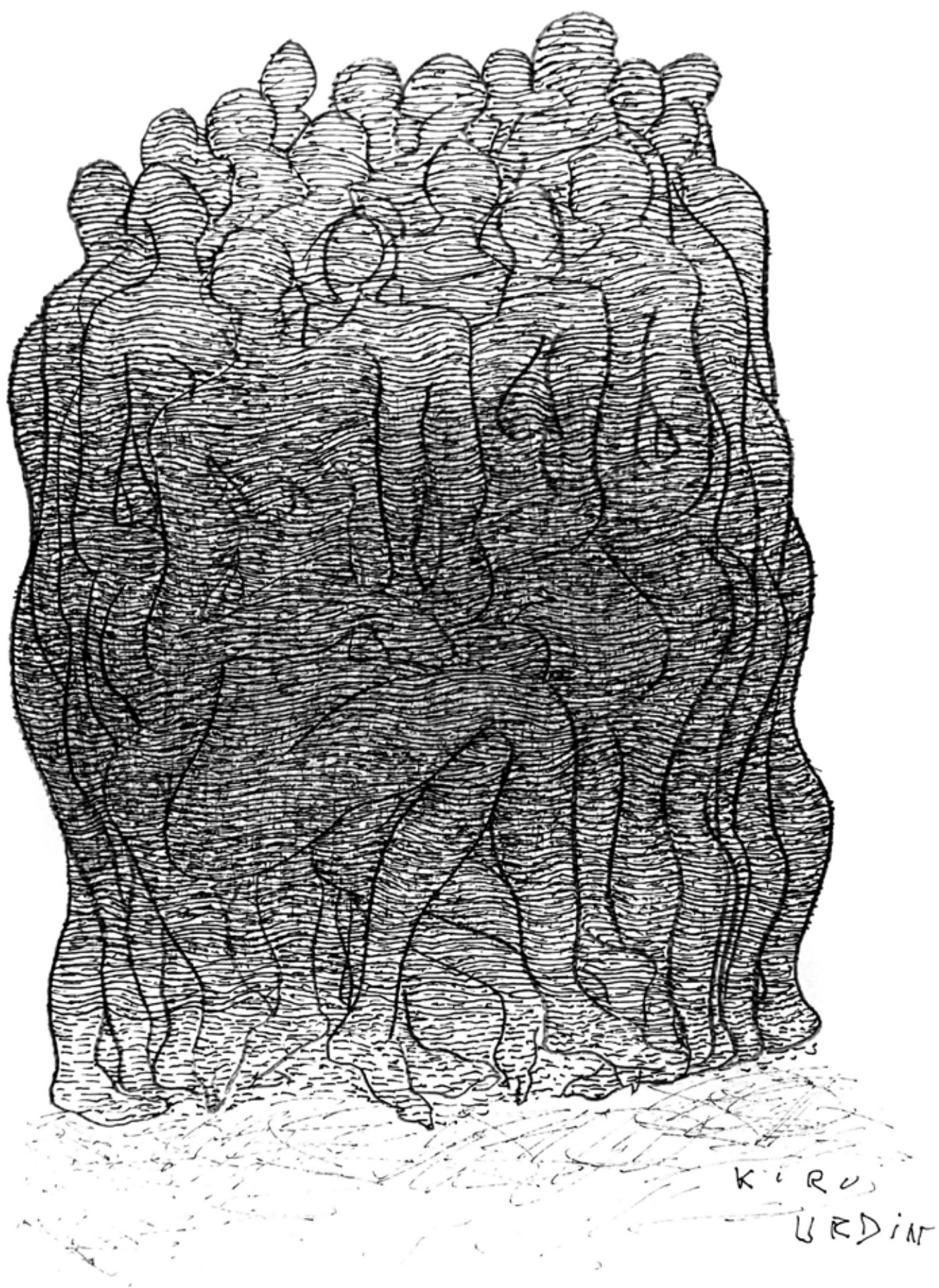


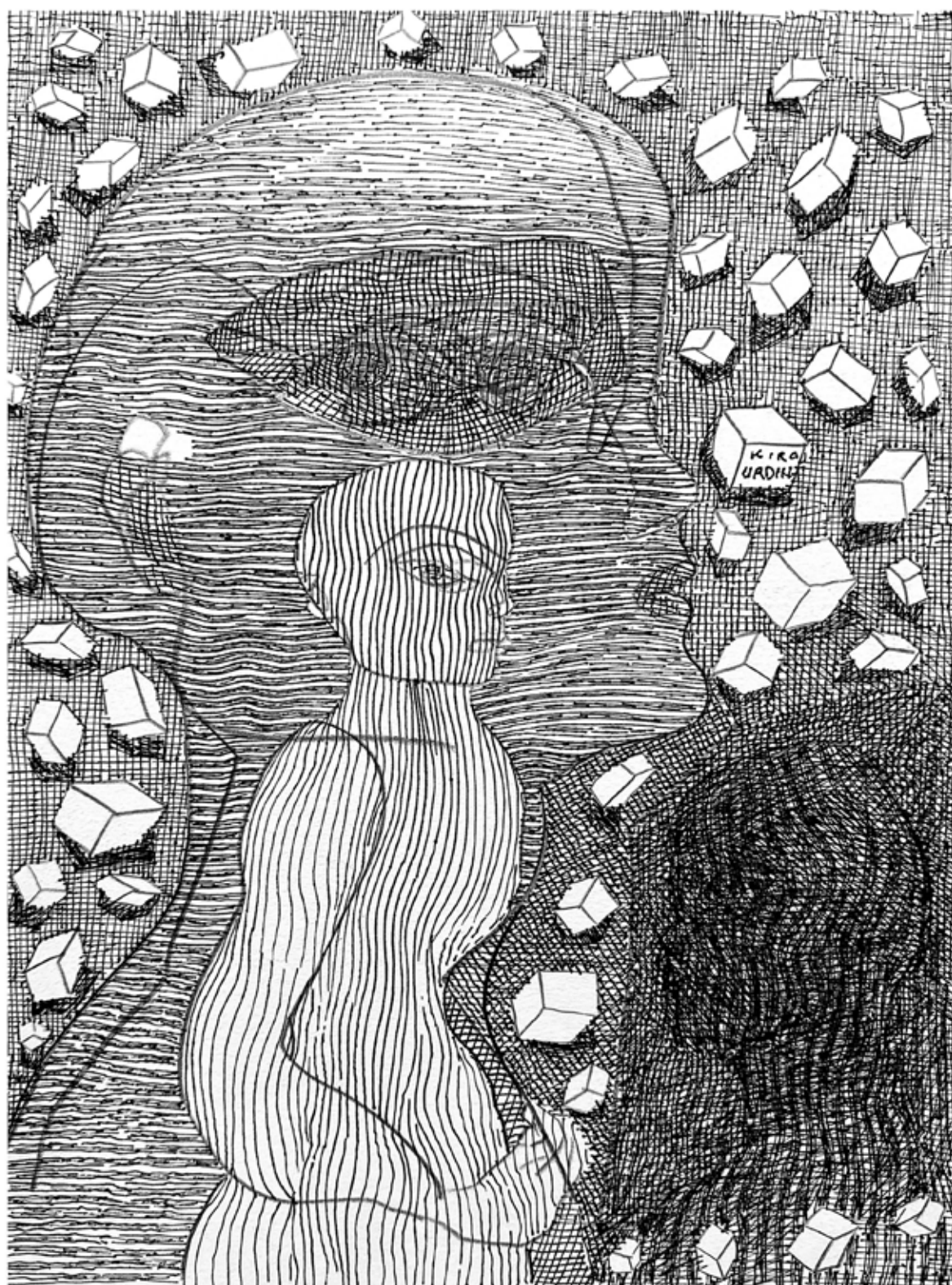
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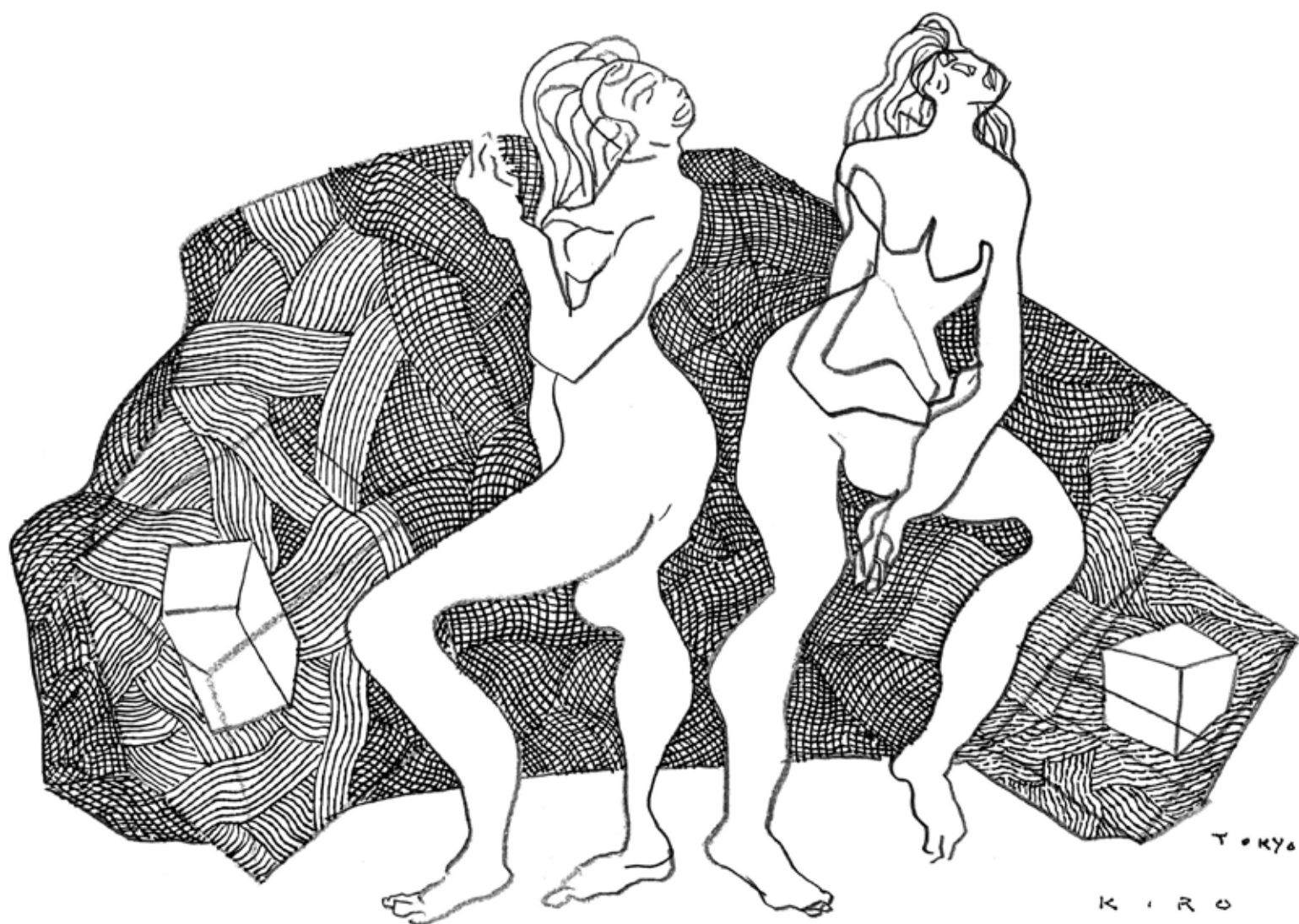


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T O K Y O

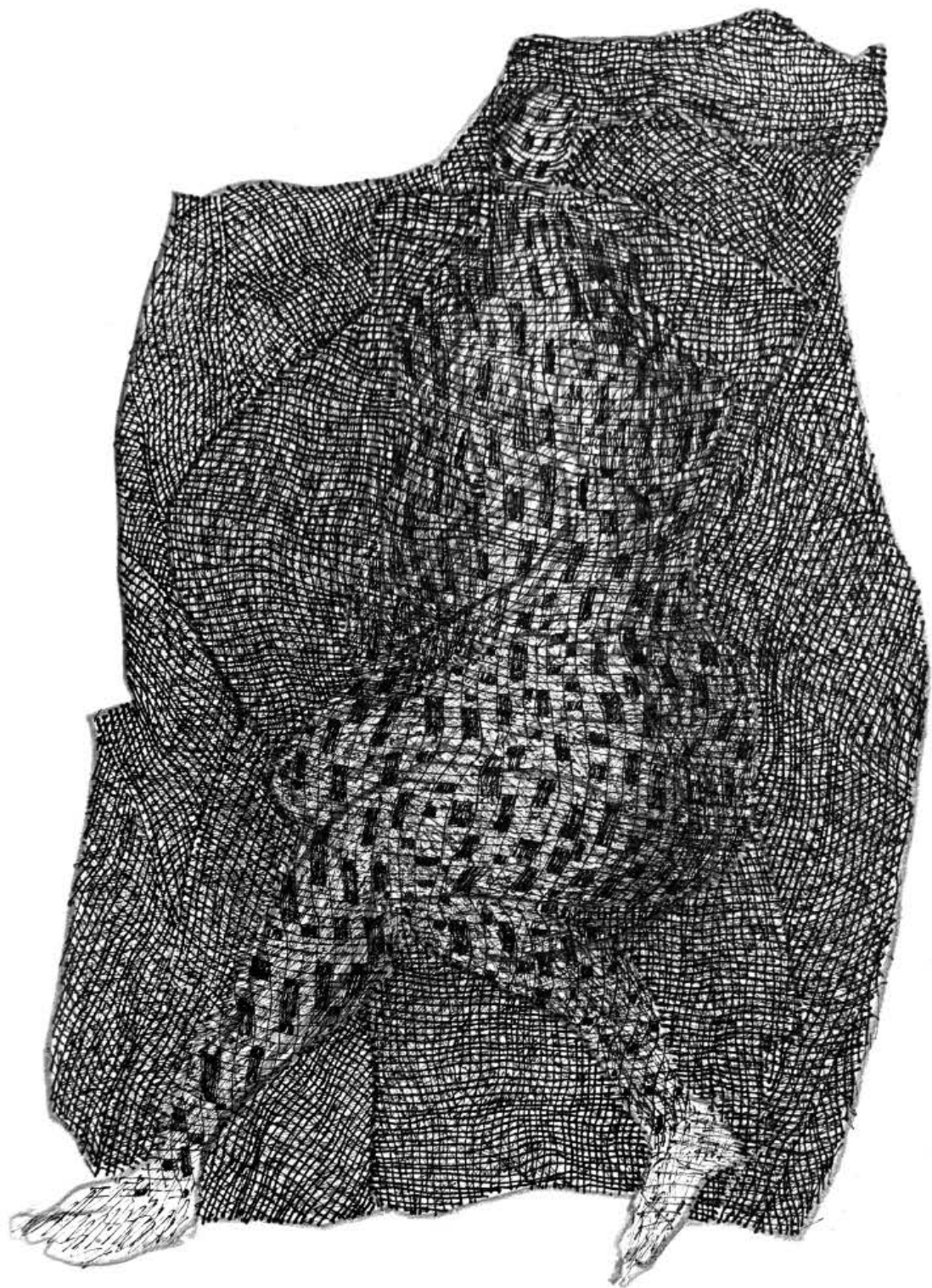




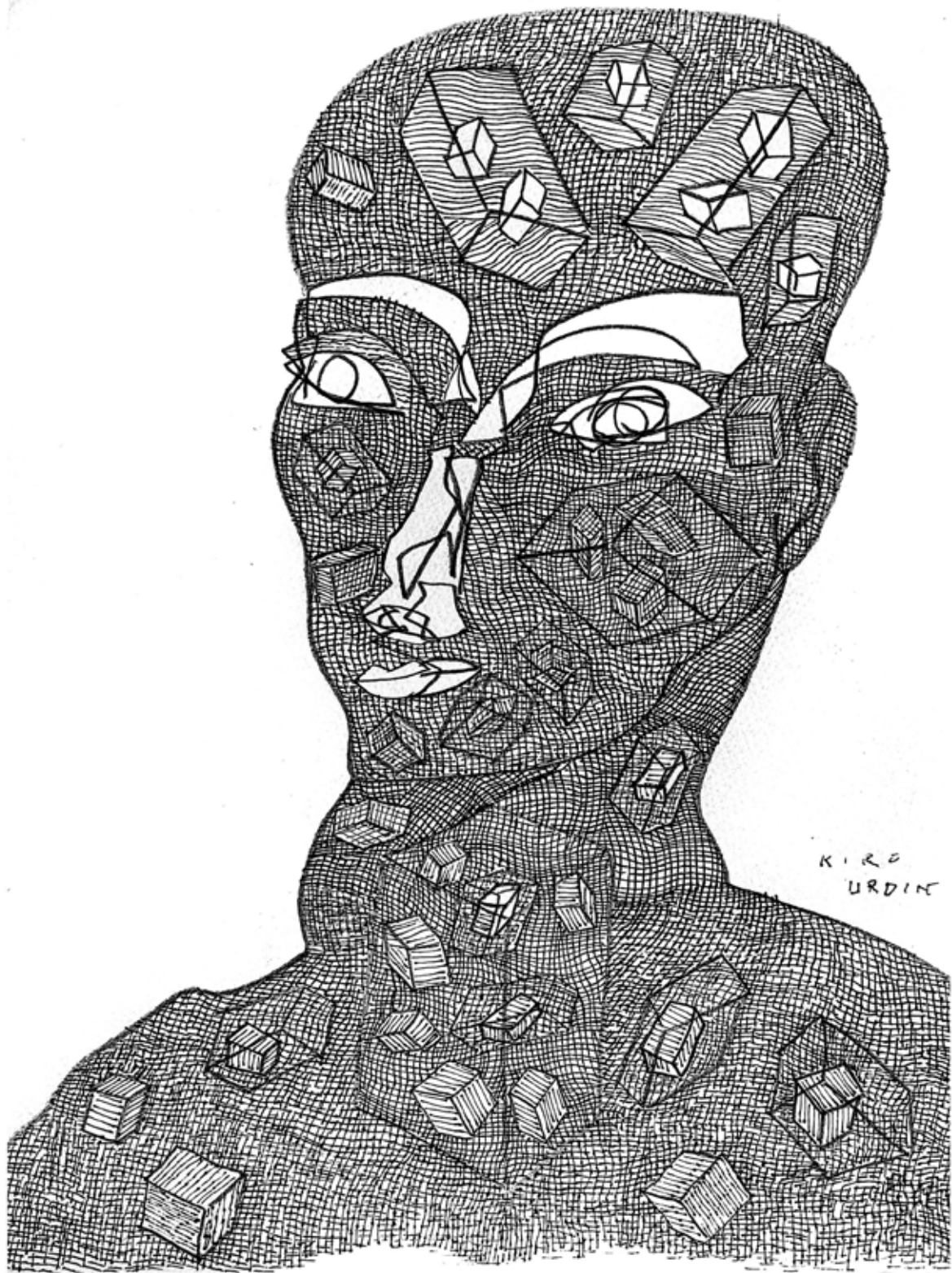


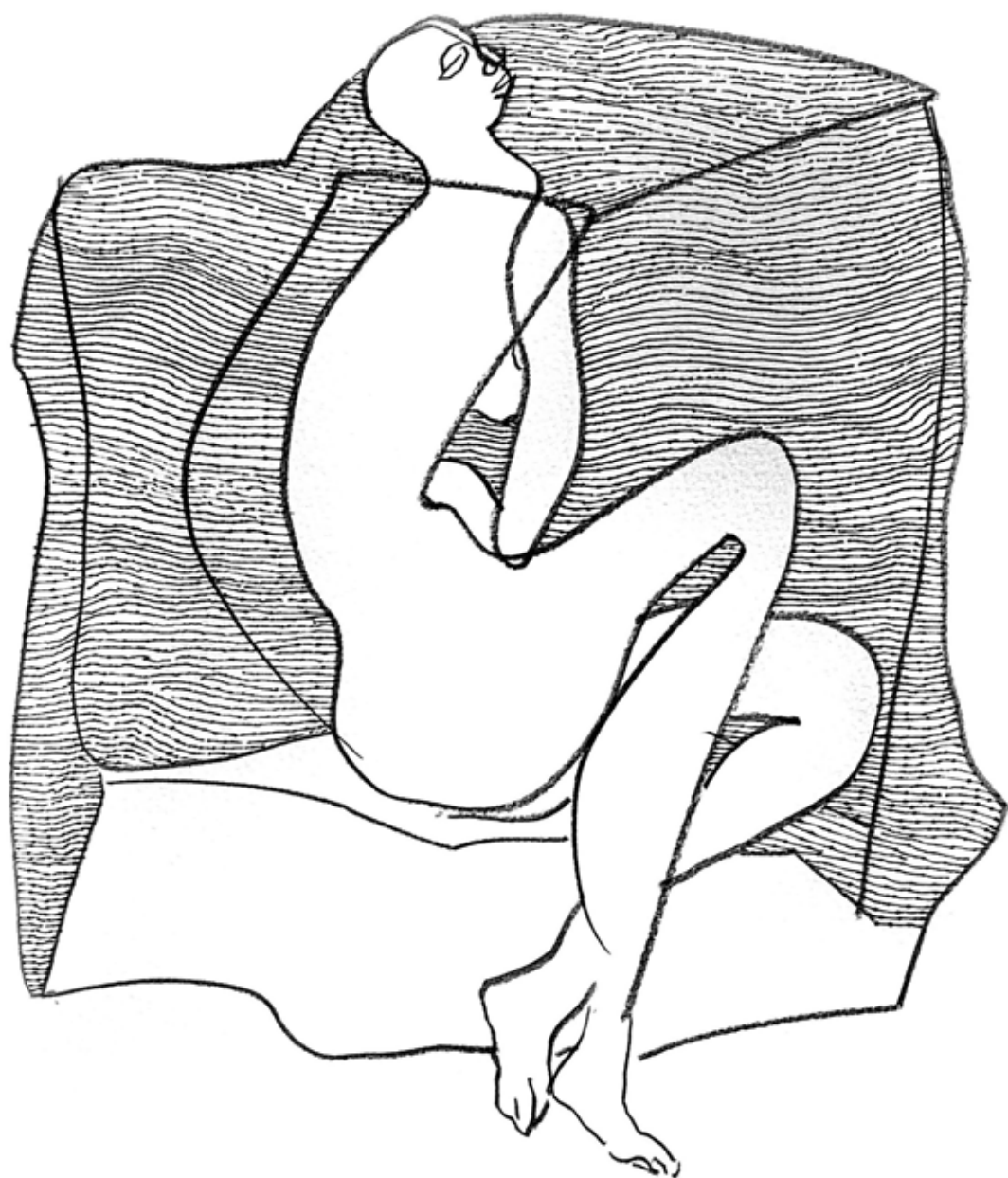
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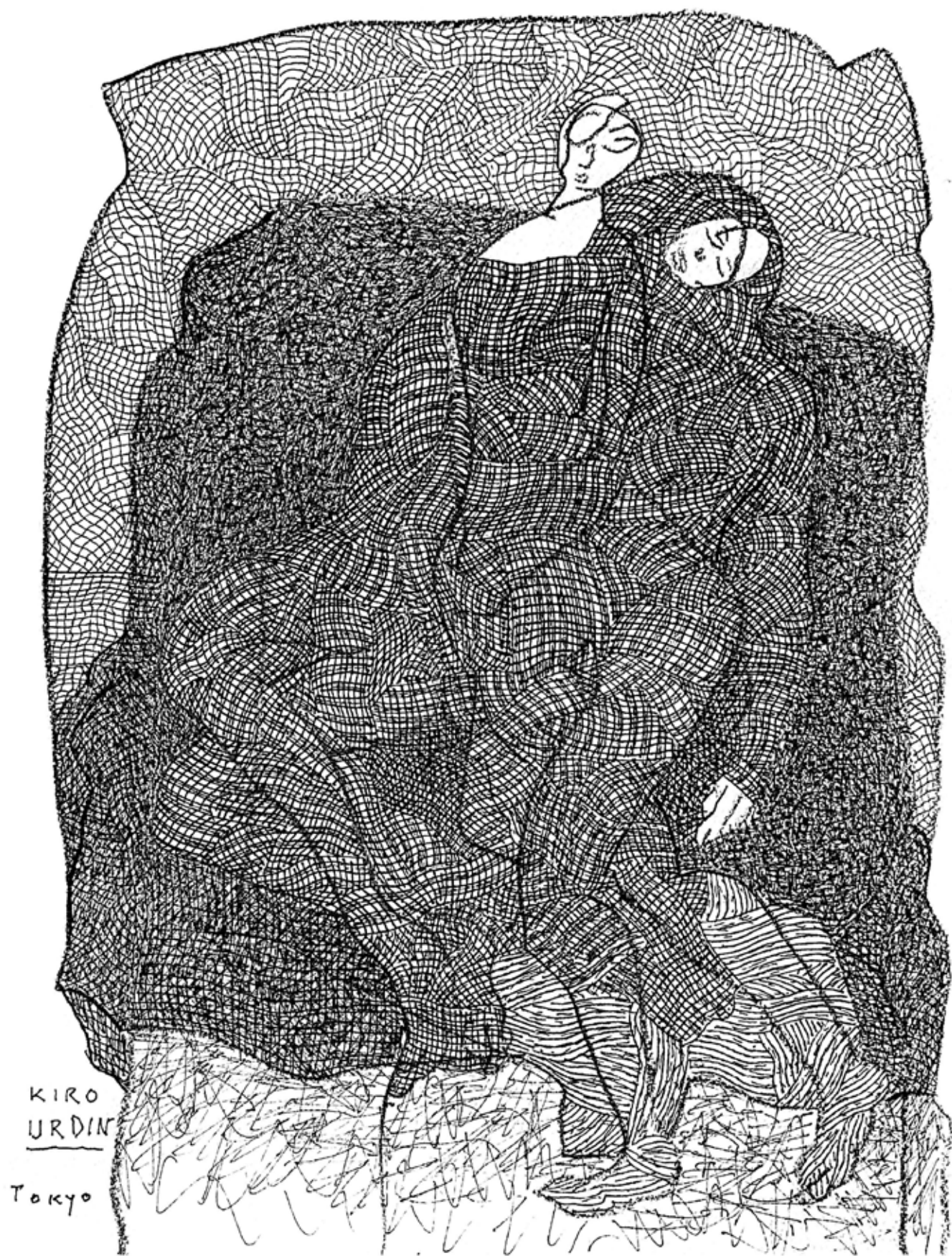


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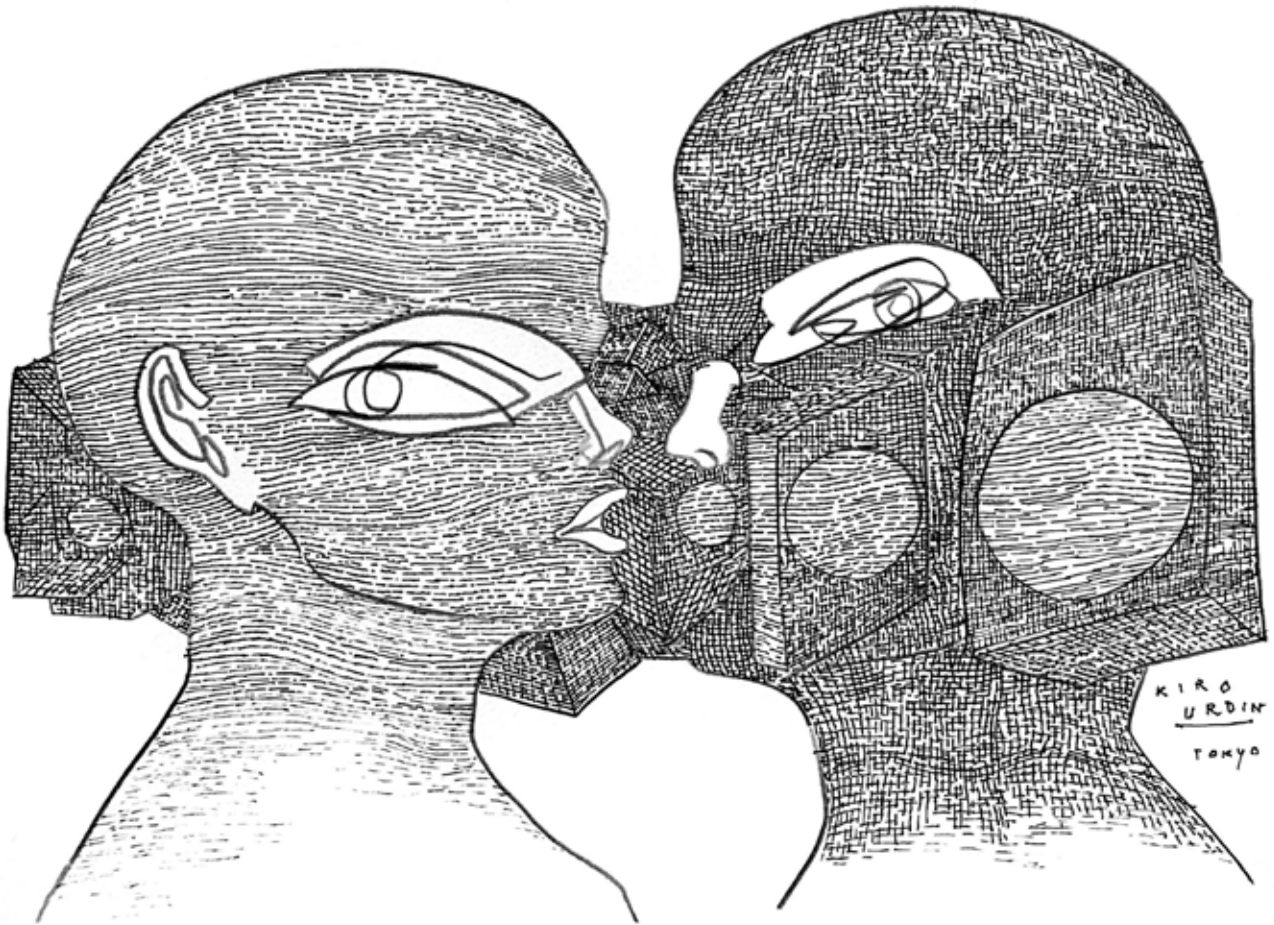


KIRO
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TOKYO

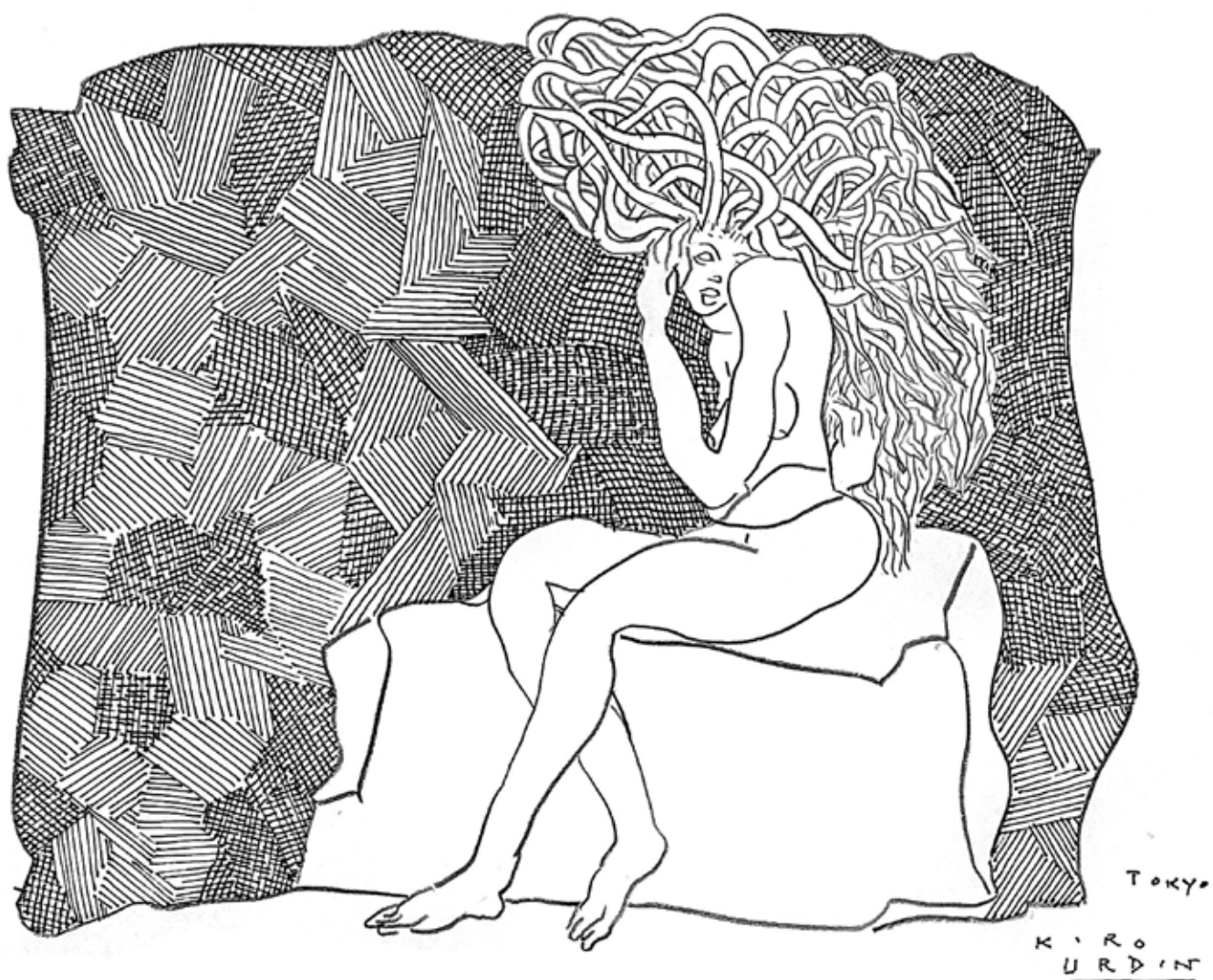


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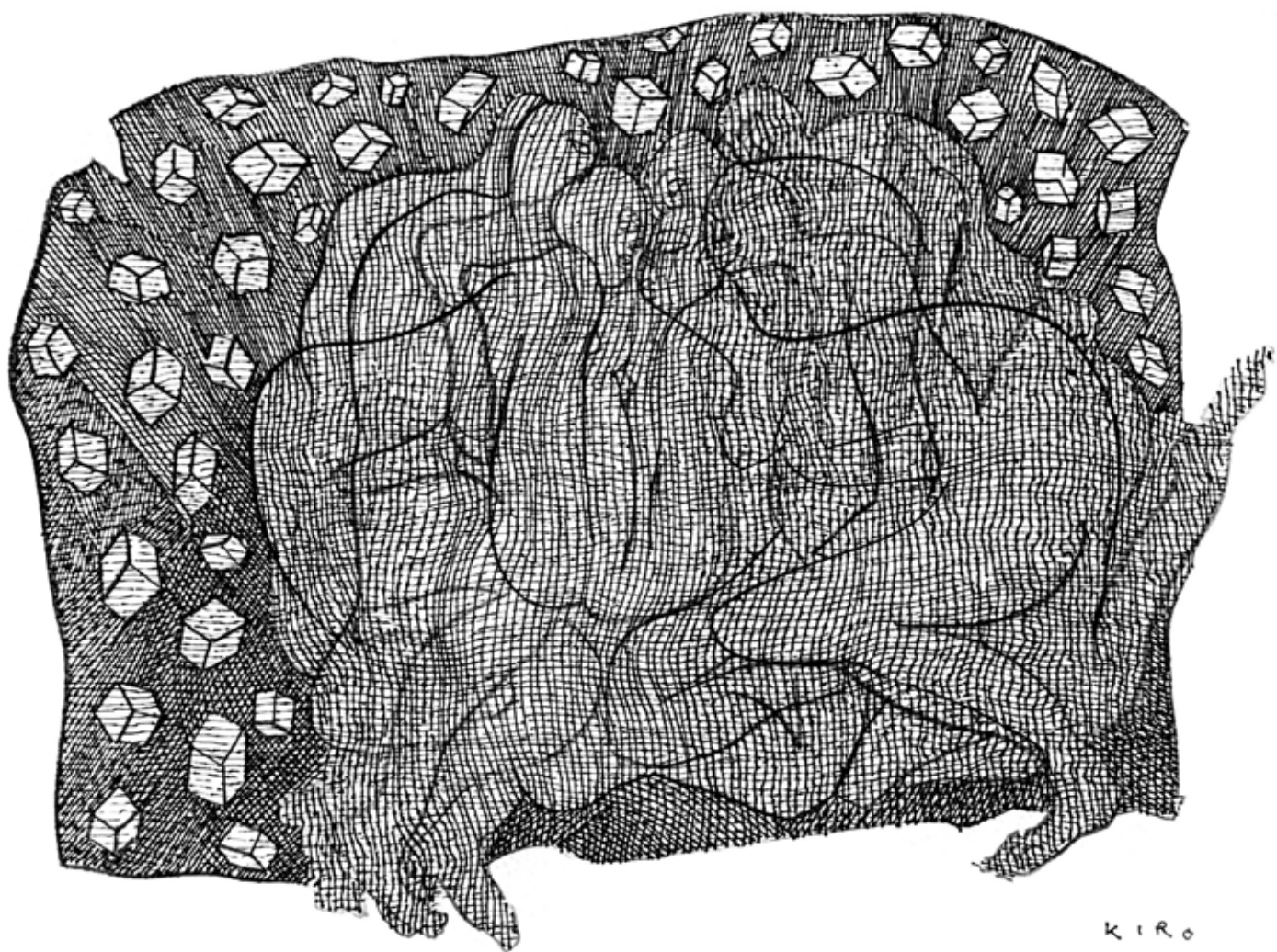
Tokyo



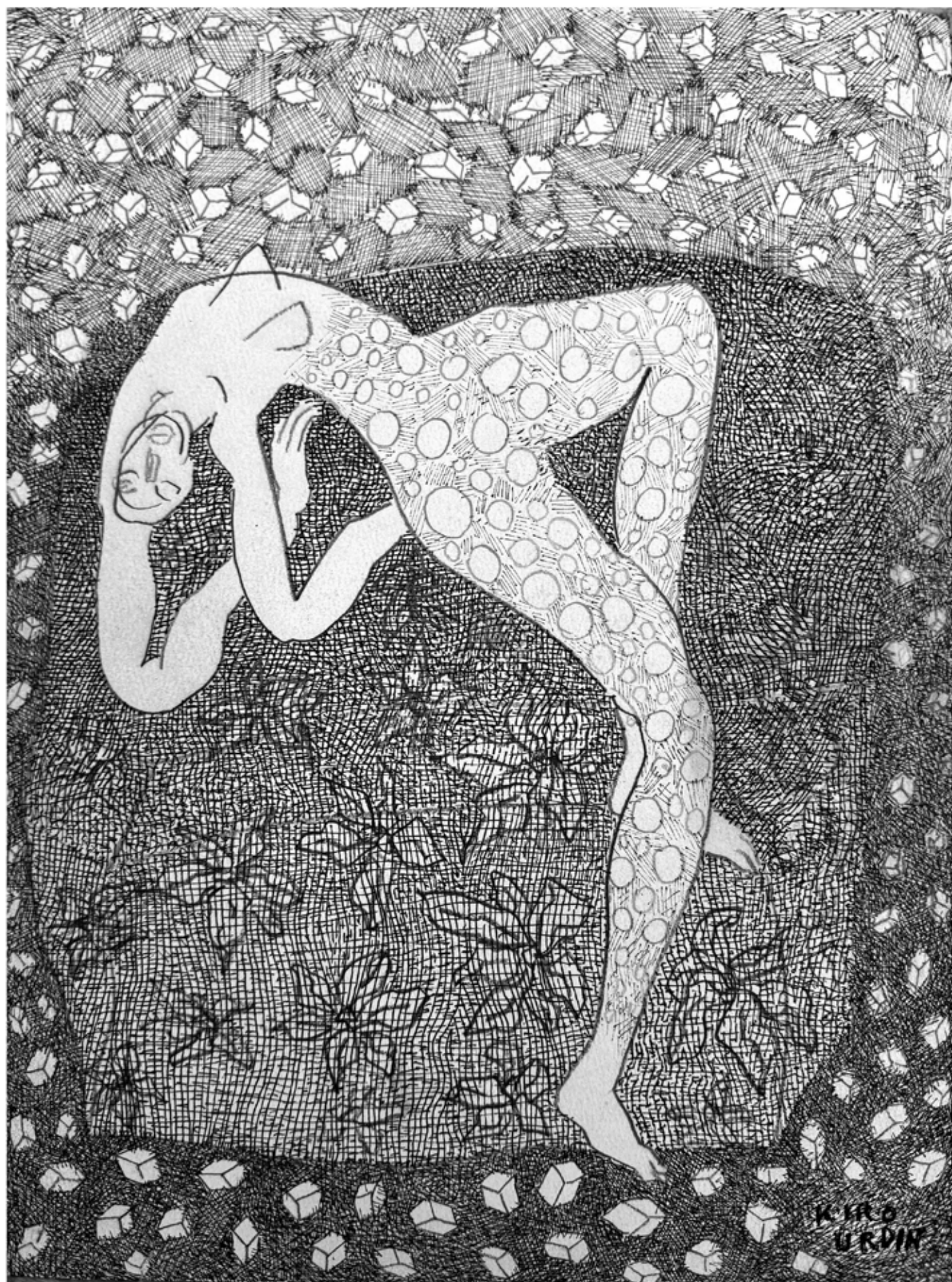
Carnivores are bad
because they eat meat;
herbivores are good
because they
eat flowers.

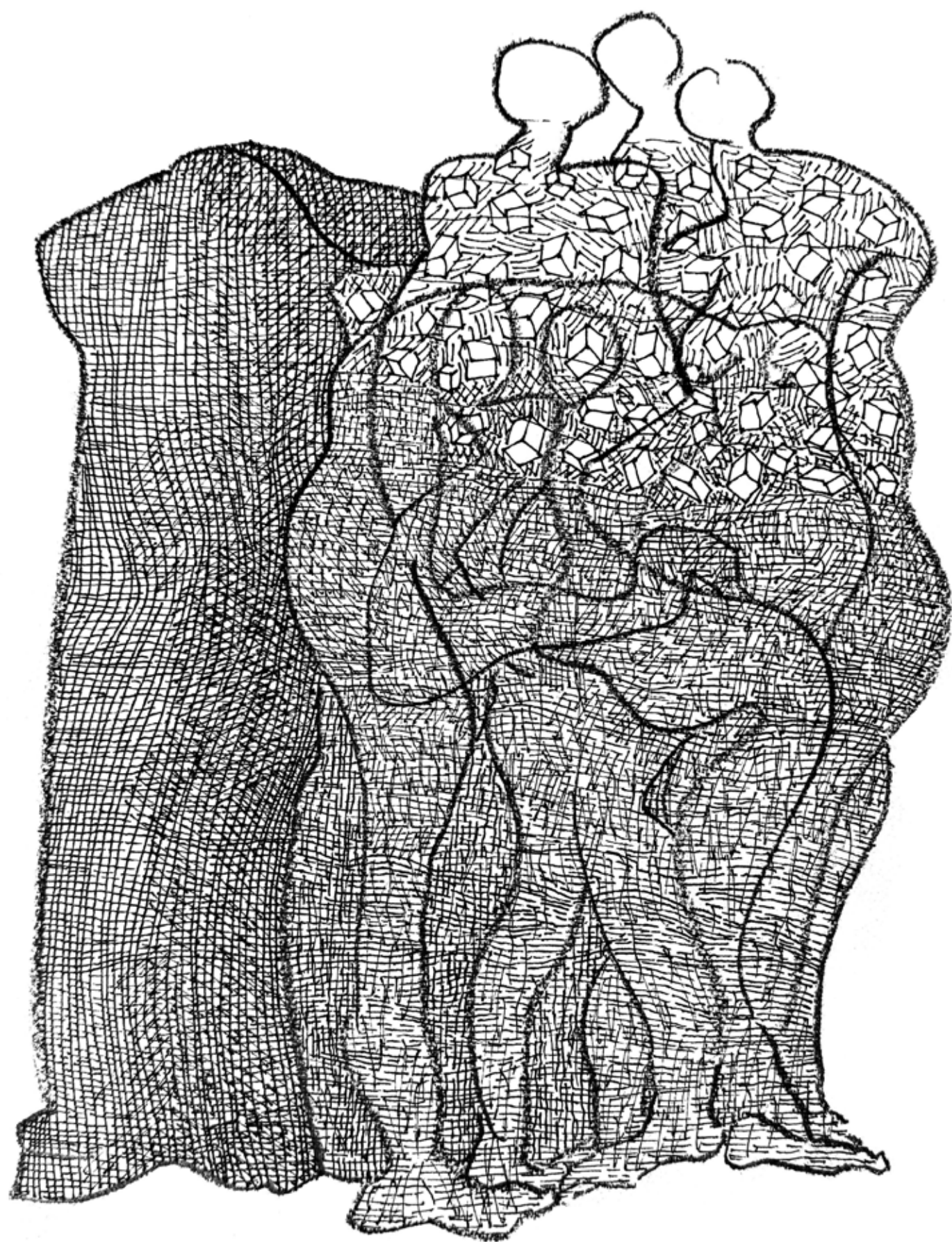


Art is not fashion,
it neither comes nor goes,
it remains.



KIRO
URDINI
TOKYO



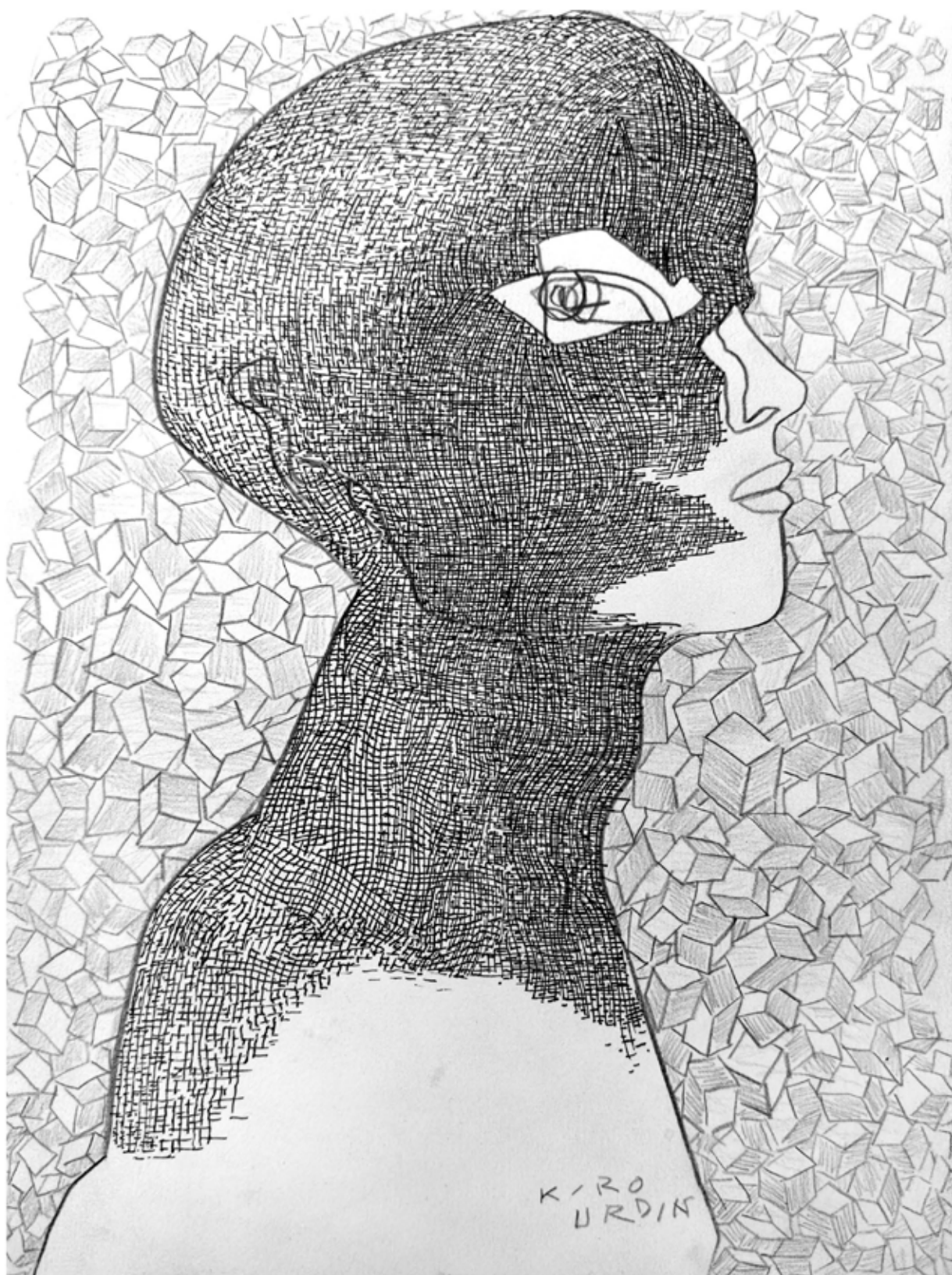


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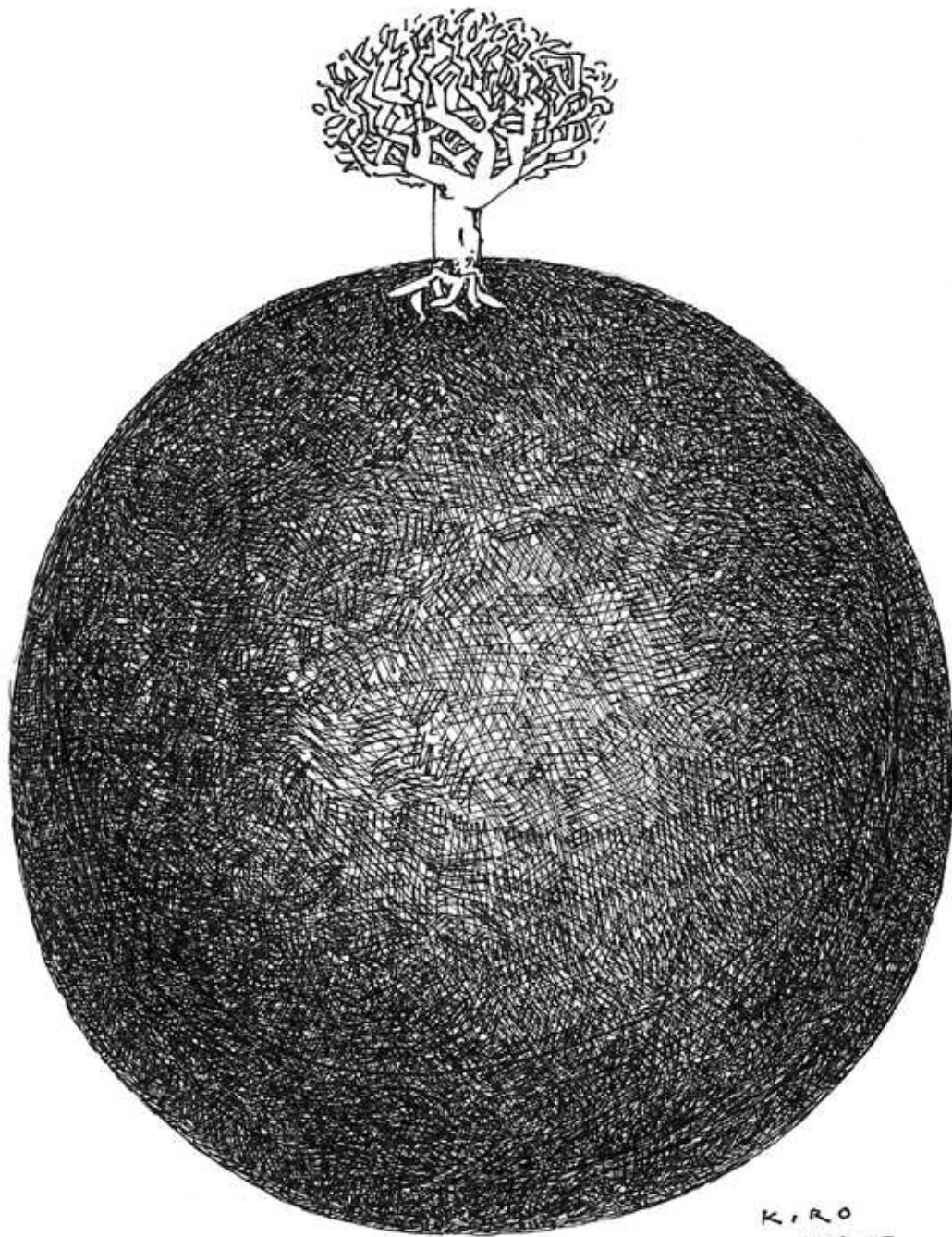


R O
R D ! M

K I R O
K R D ! M



To Einstein,
my opinion is relative.



K. RO
URDIN

PLANETARIUM MOVEMENT_(1996/97)

Wikipedia

The painting “Planetarium” consists of two panels, each covering 24 square metres.

It presents itself as a multimedia project, as an integration and synthesis of several arts such as paintings, film, video, photography, music, literature, philosophy, ballet, design...

The artist KIRO URDIN has dedicated twenty months to the execution of this work in different places on our planet:

the Berlin Wall, Nerezi, Ohrid, Brussels,
Knokke-le-Zoute, Bruges, Paris,
Rome, Pompei, Pisa, the Suez Canal,
London, Stonehenge, Athens, Cape
Soúion, the Tomb of Jesus Christ and
the Wailing Wall in Jerusalem, the Nile,
the Great Pyramid in Giza, Memphis,
Kenya (Masai Mara), New York,
Machu Picchu, Cuzco, Bangkok,
Beijing (the Forbidden City) and
the Great Wall of China, Tokyo,
Kamakura, Nuenen and Eindhoven.



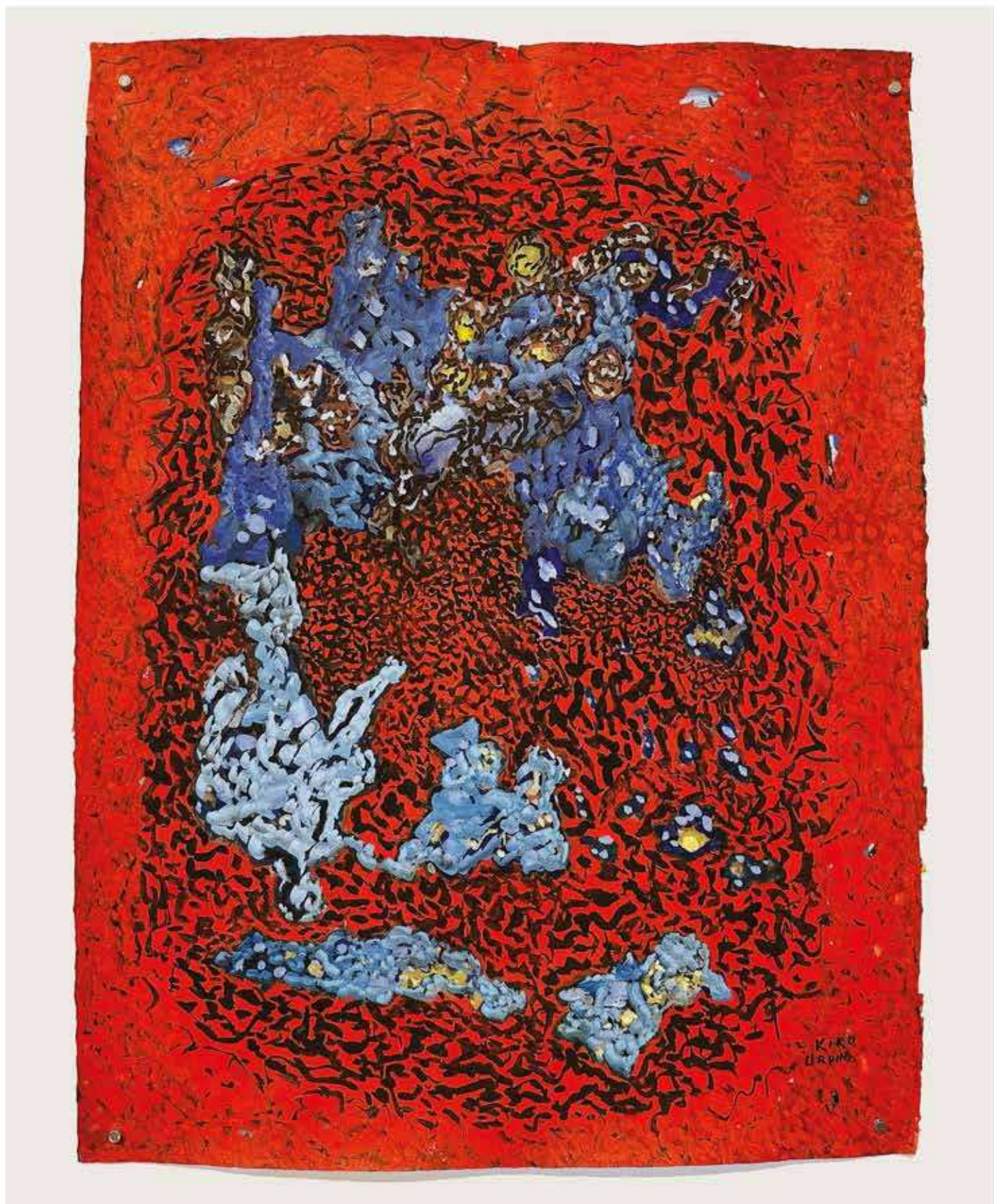


Love cannot age,
it can only die.





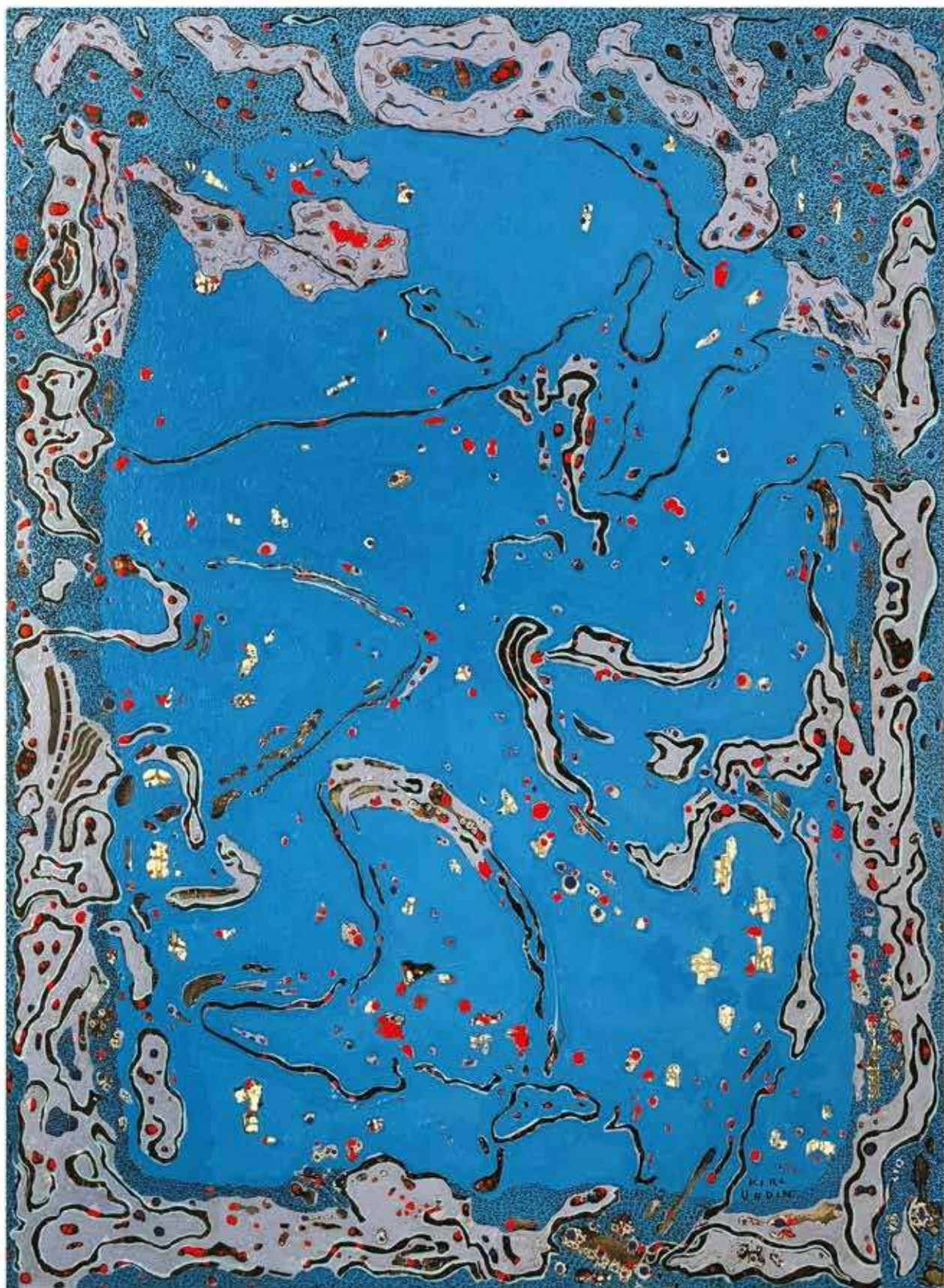
Times, 2023, Watercolor, 75x55 cm



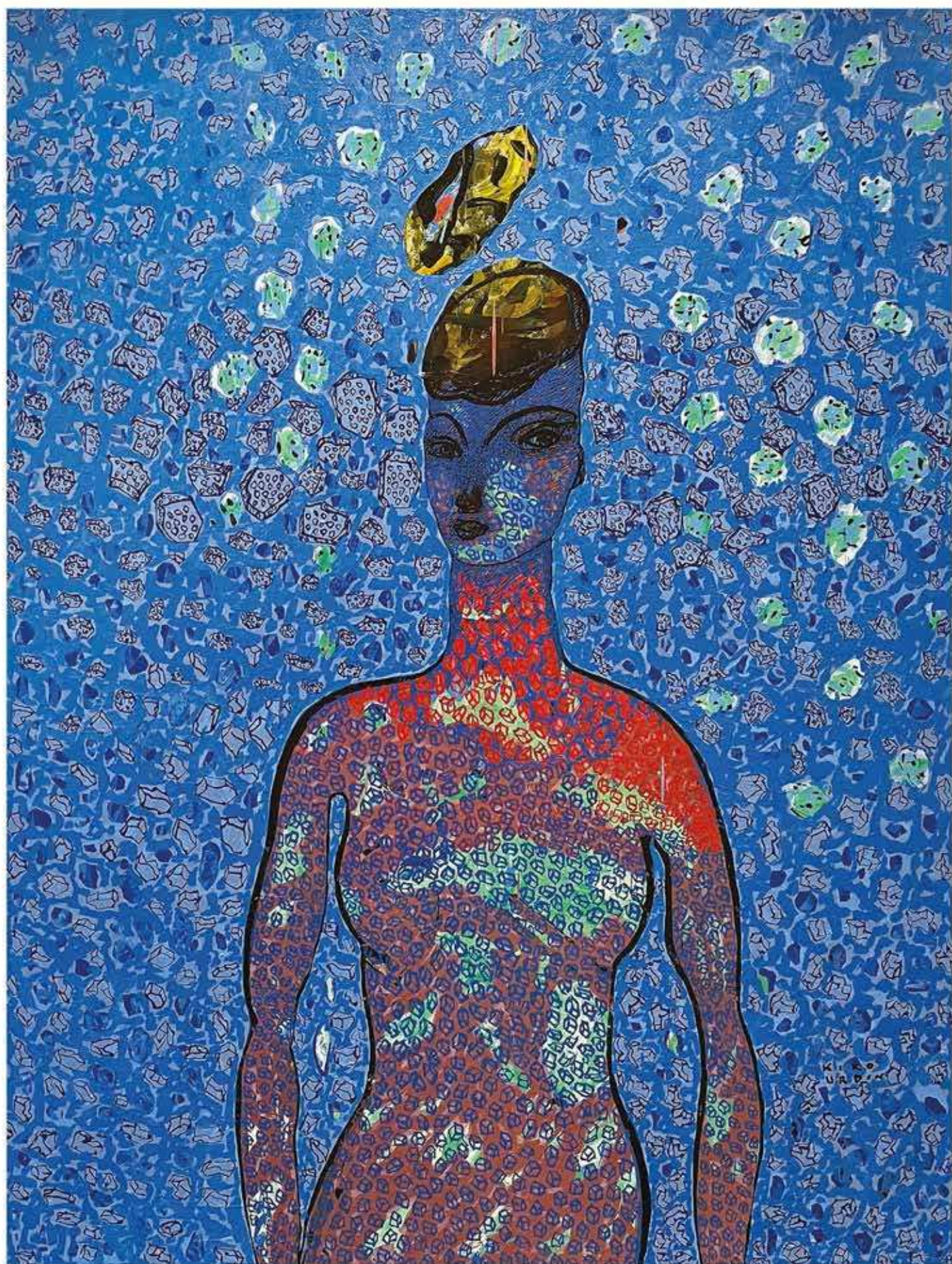
Caribbean Wind, 2023. Watercolor, 75x55 cm



Atlantida, 2023, Oil on Canvas, 130x160 cm



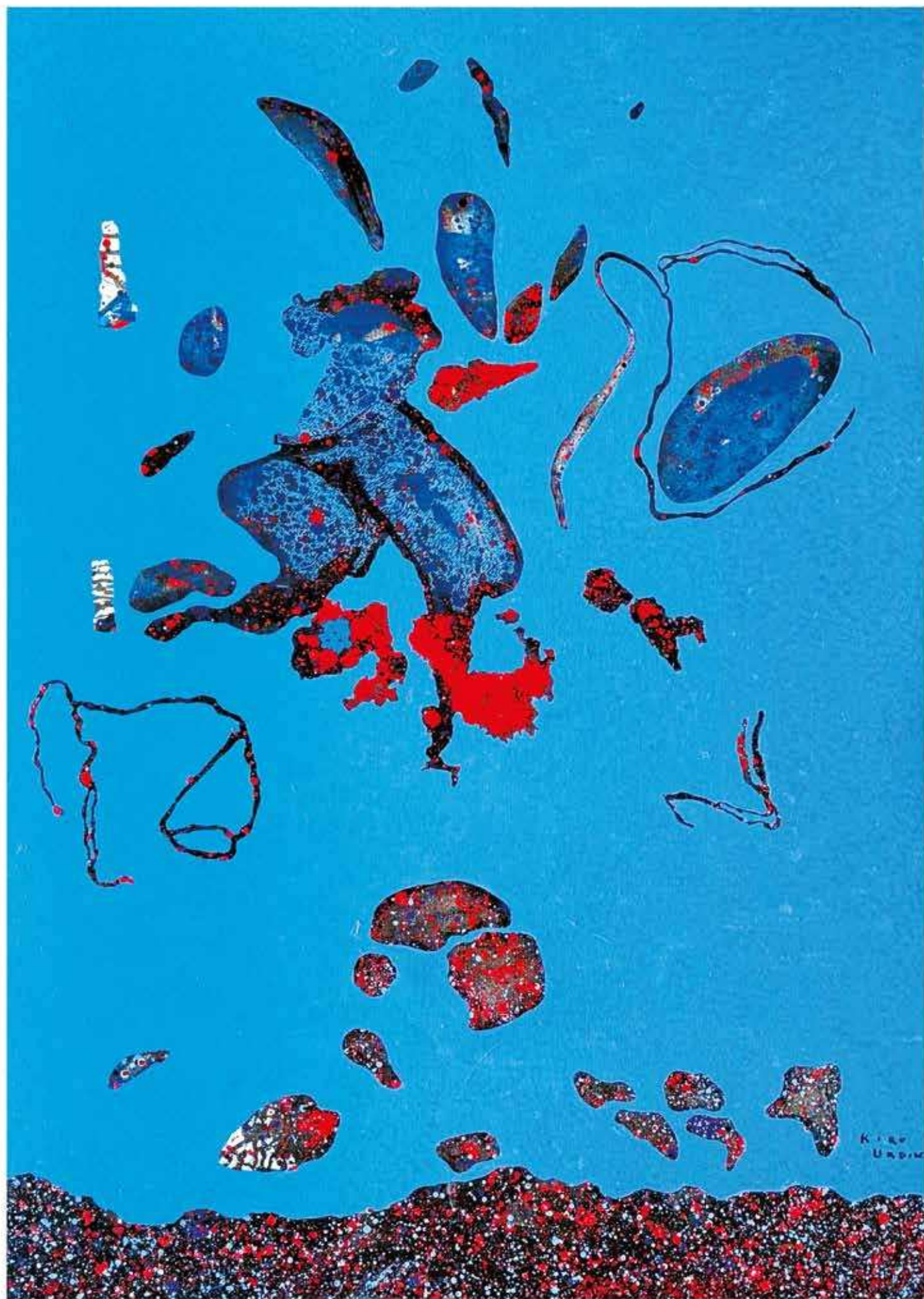
Abstract Dance, 2023, Oil on Canvas, 160x130 cm



Romantic Woman, 2024, Oil on Canvas, 160x120 cm



Nganga, 2023, Oil on Canvas, 120x160 cm



Cosmic Game, 2024, Oil on Canvas, 190x135 cm



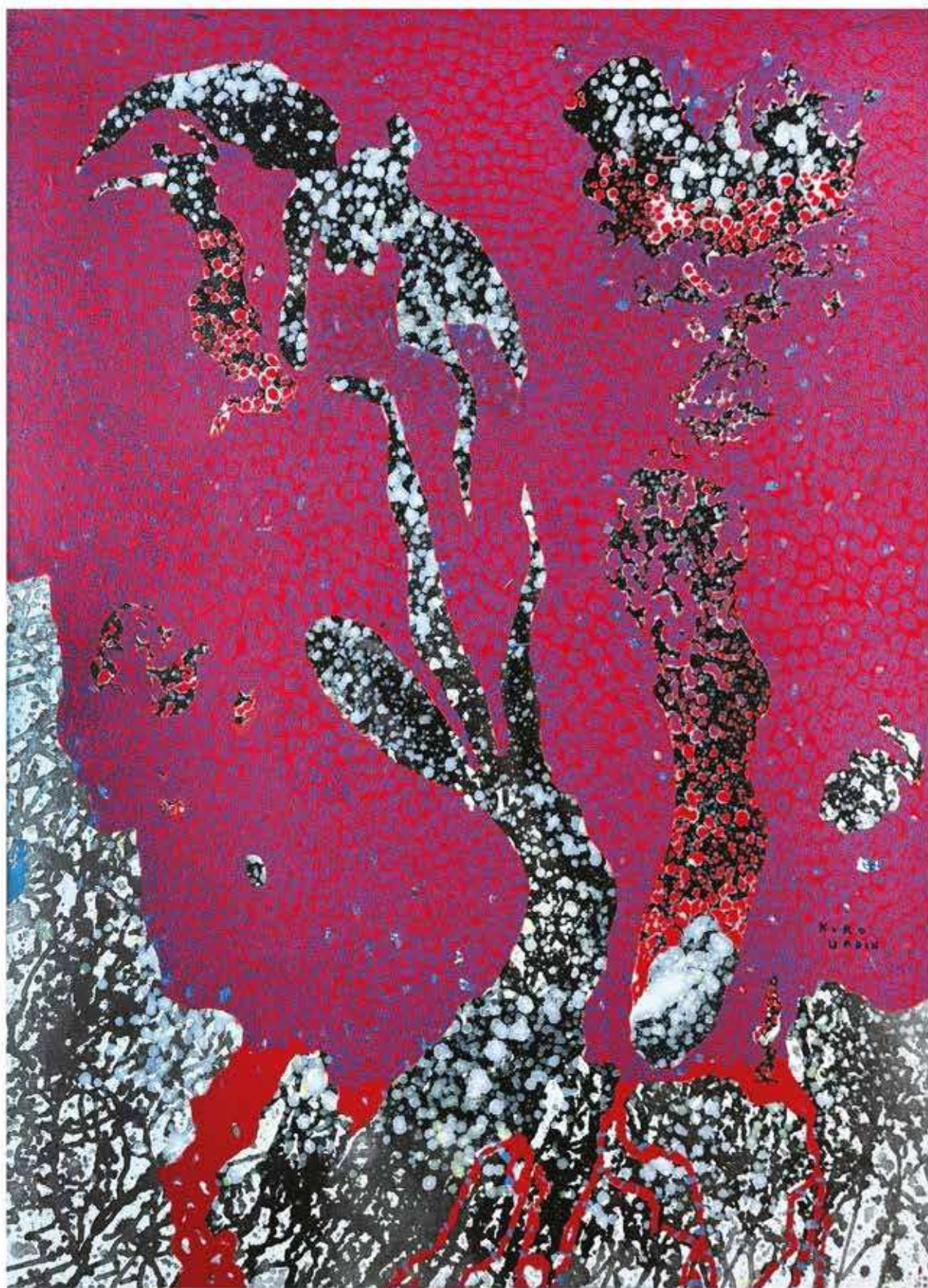
Meteora, 2024, Oil on Canvas, 120x160 cm



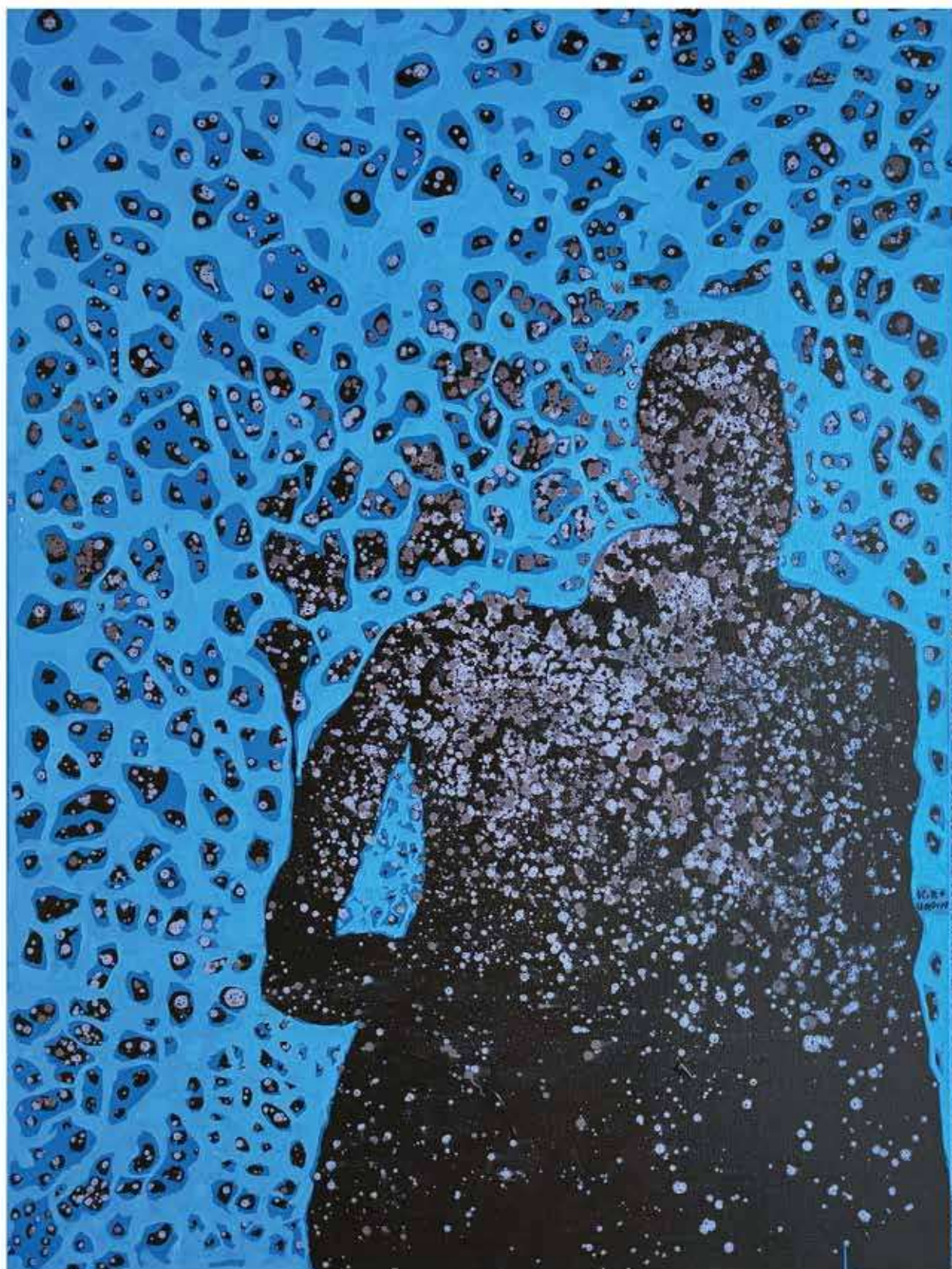
Mythology, 2024, Oil on Canvas, 160x120 cm



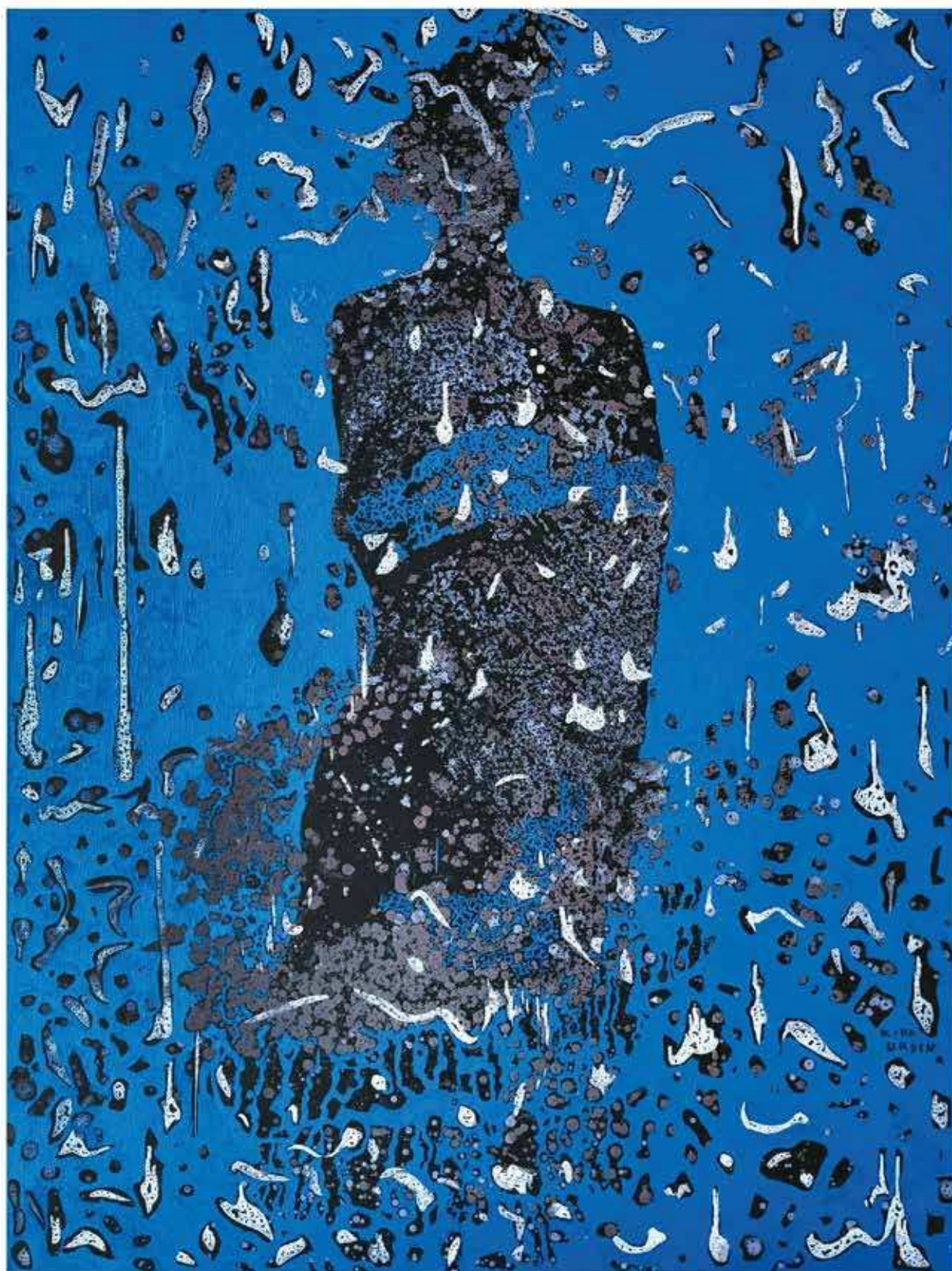
Klaus Pas, 2023, Oil on Canvas, 130x160 cm



Anyanwu, 2022, oil on canvas 160 x 120 cm



Together, 2024, Oil on Canvas, 160x120 cm



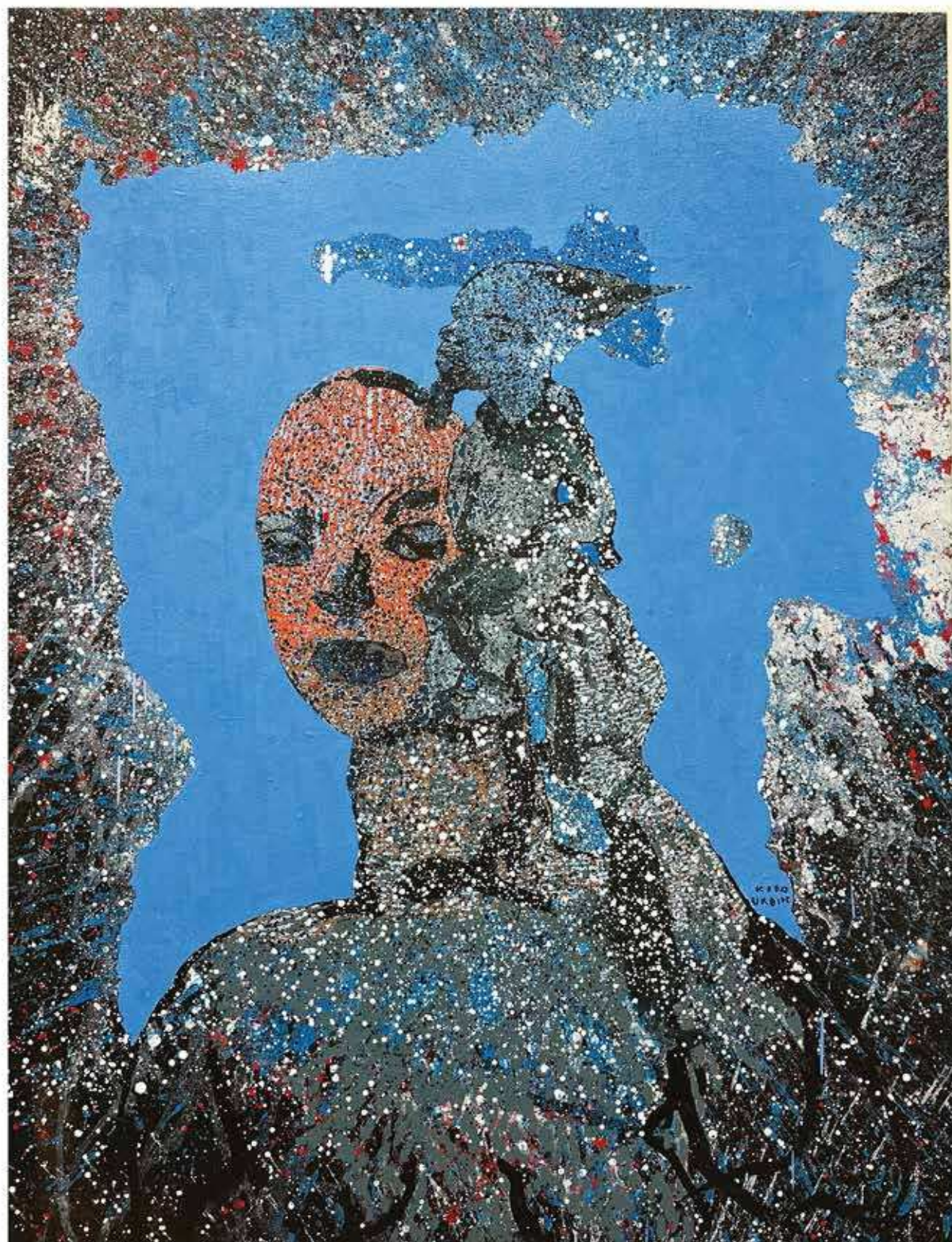
Blue is Love, 2024, Oil on Canvas, 160x120 cm



Virunga Man, 2023, oil on canvas 160 x 120 cm.



African Child, 2024, Oil on Canvas, 160x120 cm



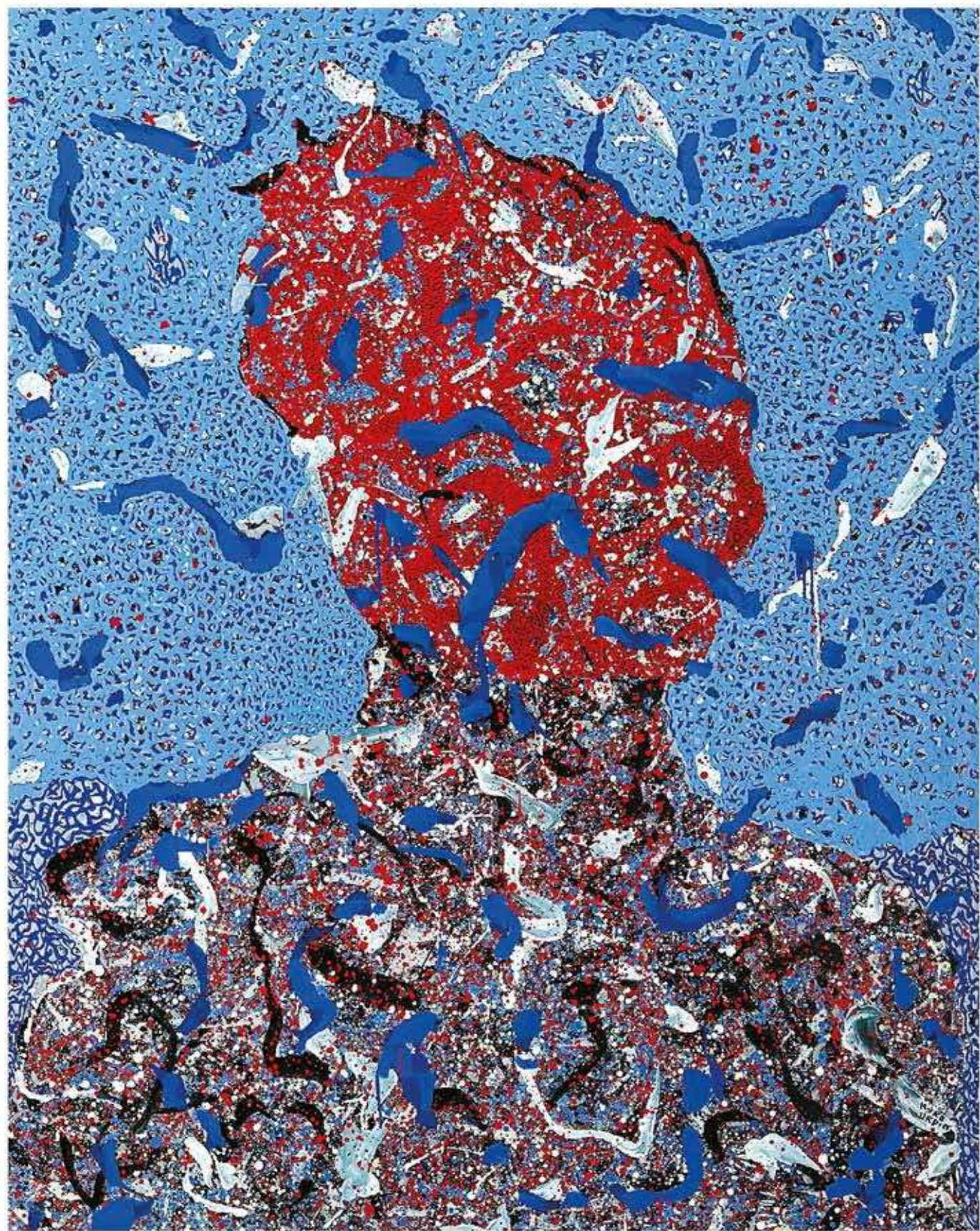
Woman with Sculpture, 2023, oil on canvas 160 x 120 cm



History of Ancestors, 2023, oil on canvas 160 x 120 cm



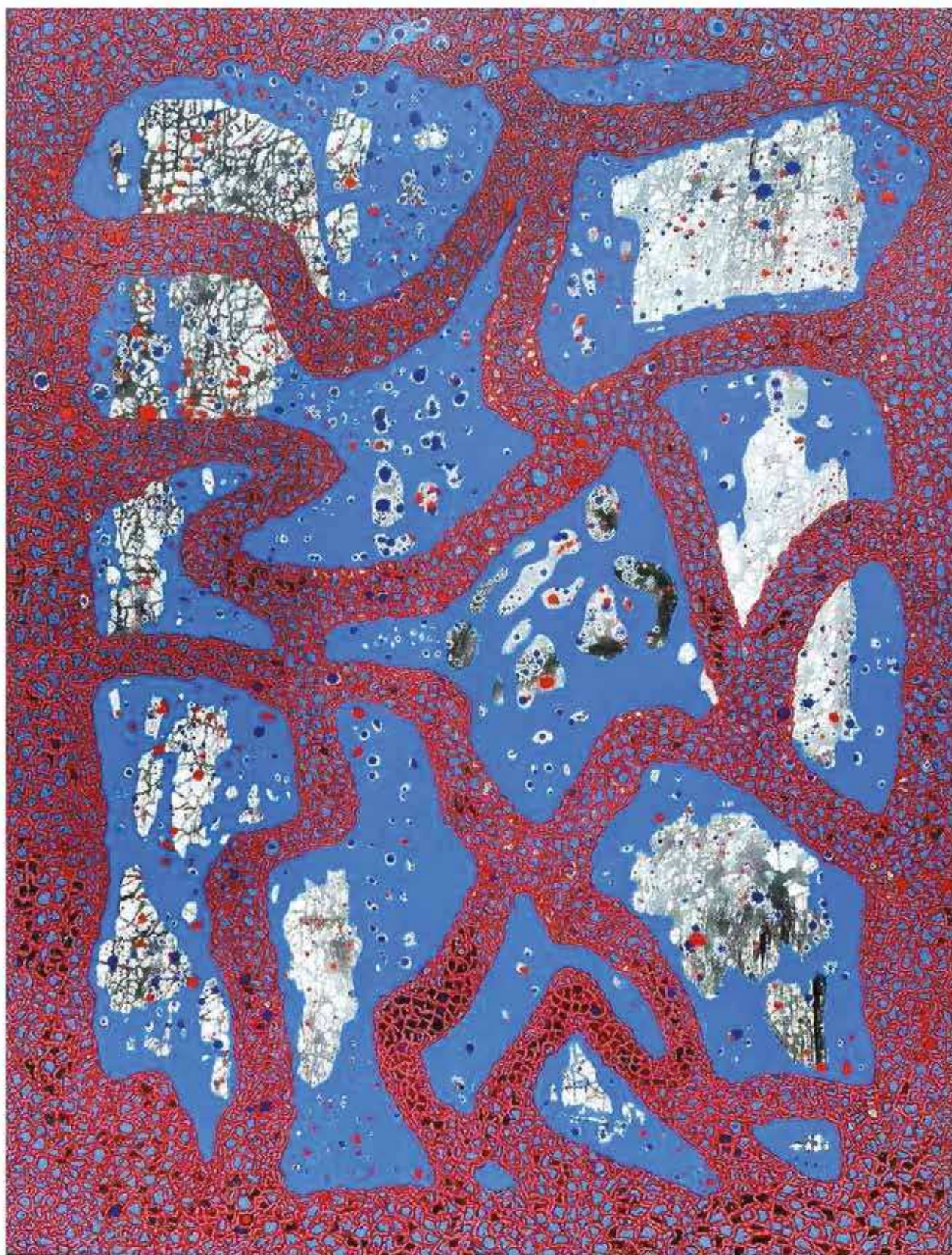
Cosmogony of the Dogons II, 2022, oil on canvas 160 x 120 cm



Myth, 2023, oil on canvas 180 x 140 cm.



God of the Equator, 2022, oil on canvas 160 x 120 cm



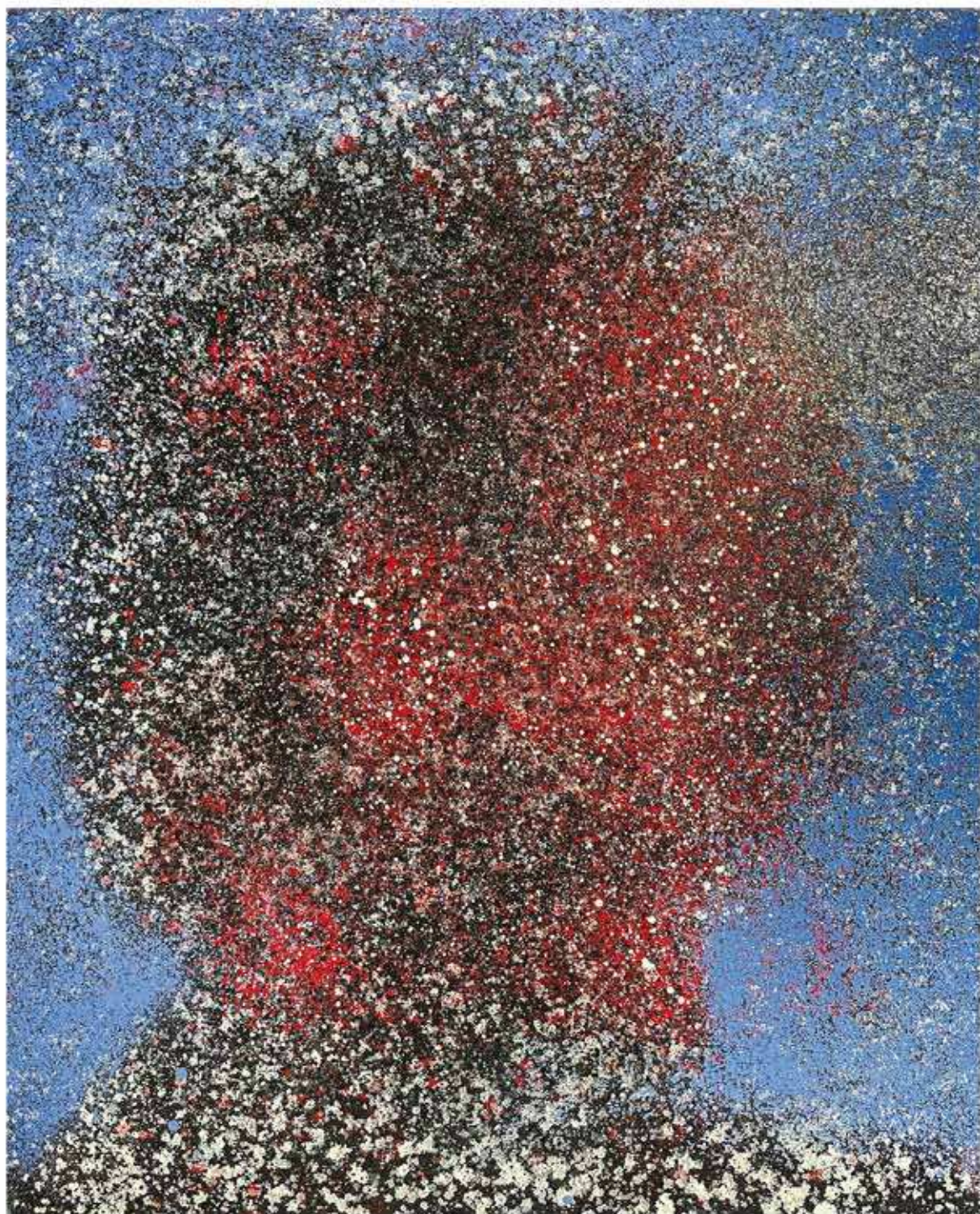
Birth of the Universe, 2022, oil on canvas 160 x 130 cm



Center of Civilization, 2022, oil on canvas 180 x 140 cm



Europe, 2008, oil on canvas 600 x 200 cm



Neanderthal, 2022, oil on canvas 160 x 130 cm



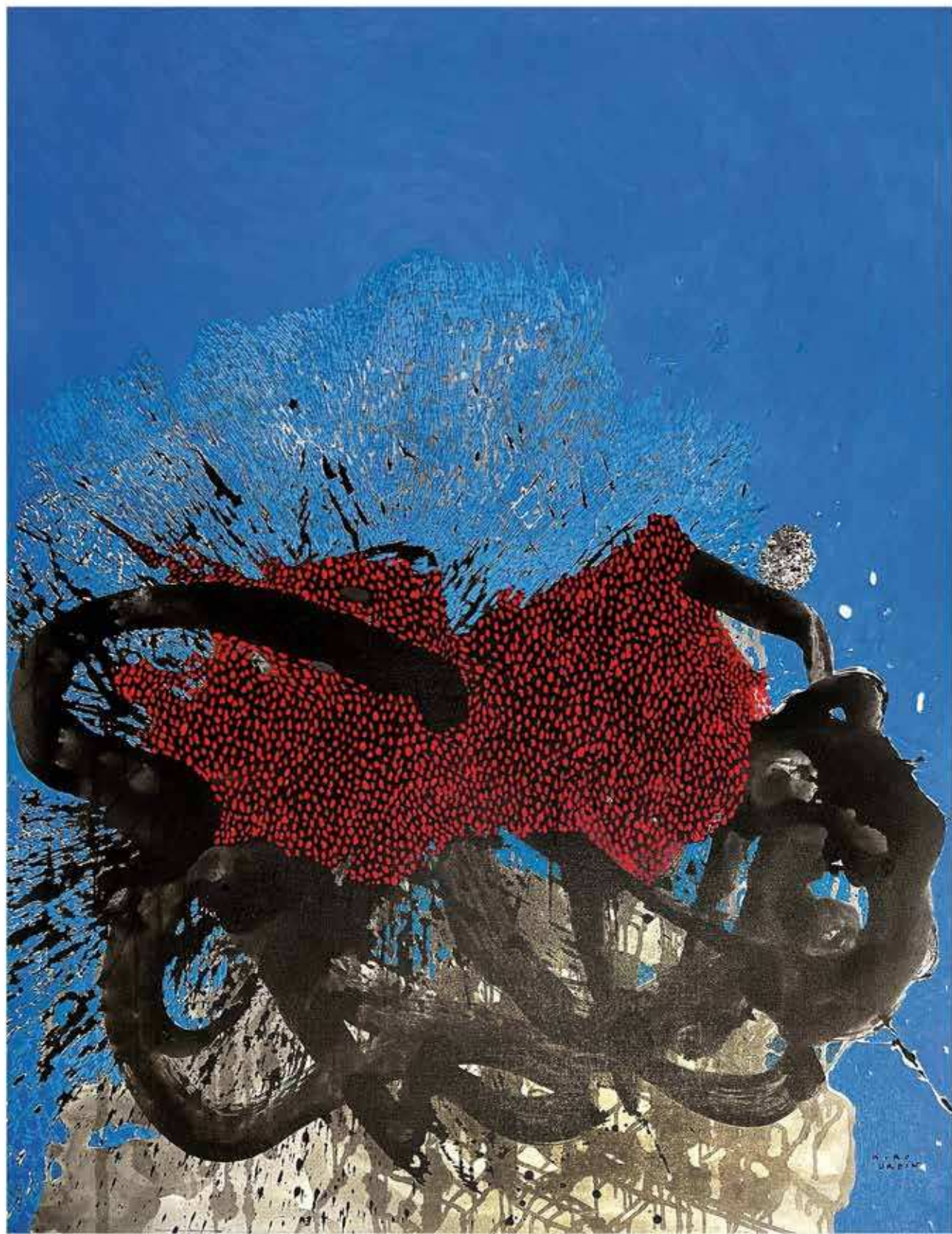
Air in the Sky, 2019, oil on canvas 120 x 180 cm



Just Married, 2022, oil on canvas 160 x 120 cm



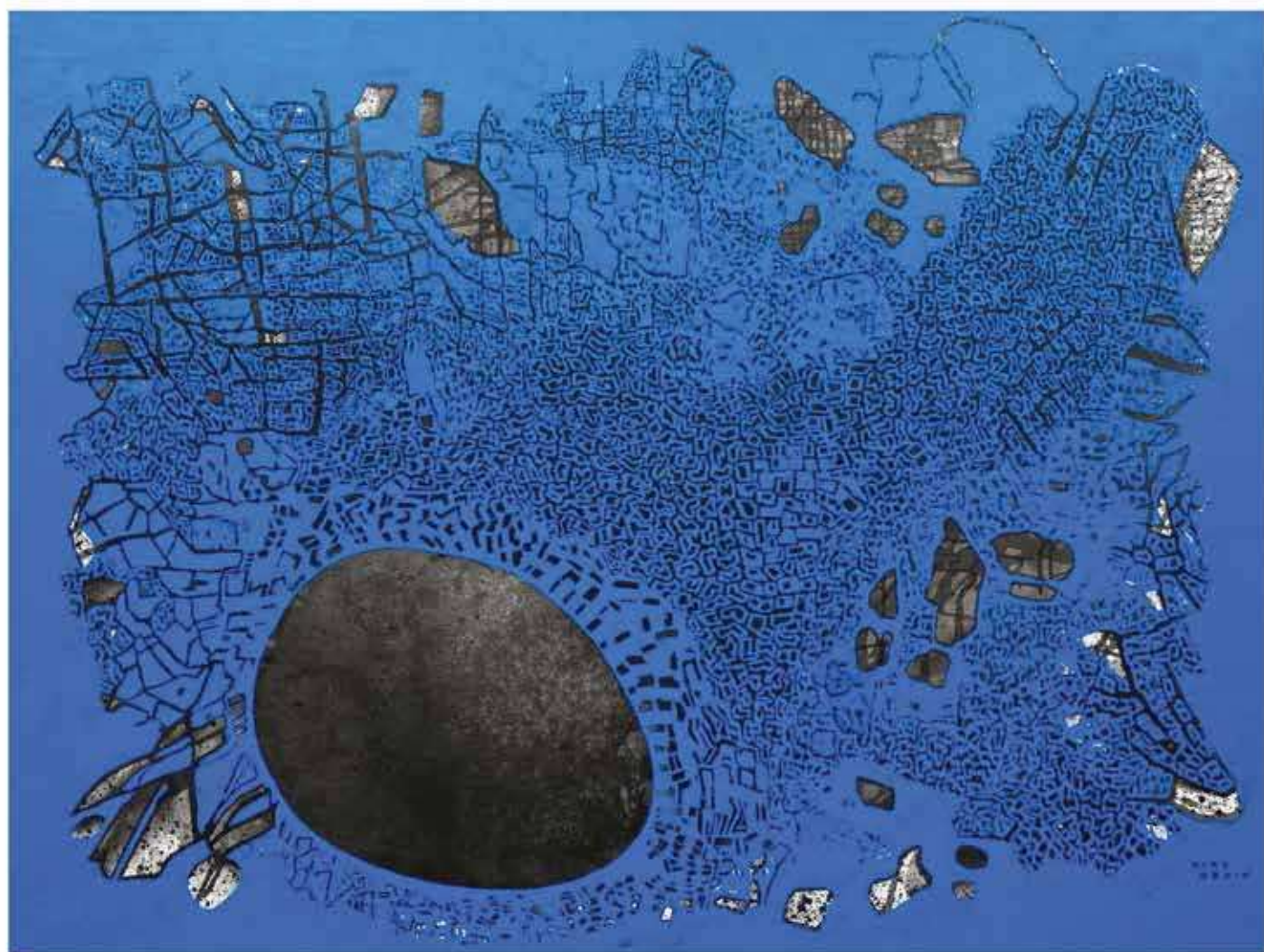
Man from Luxor, 2023, oil on canvas 160 x 120 cm



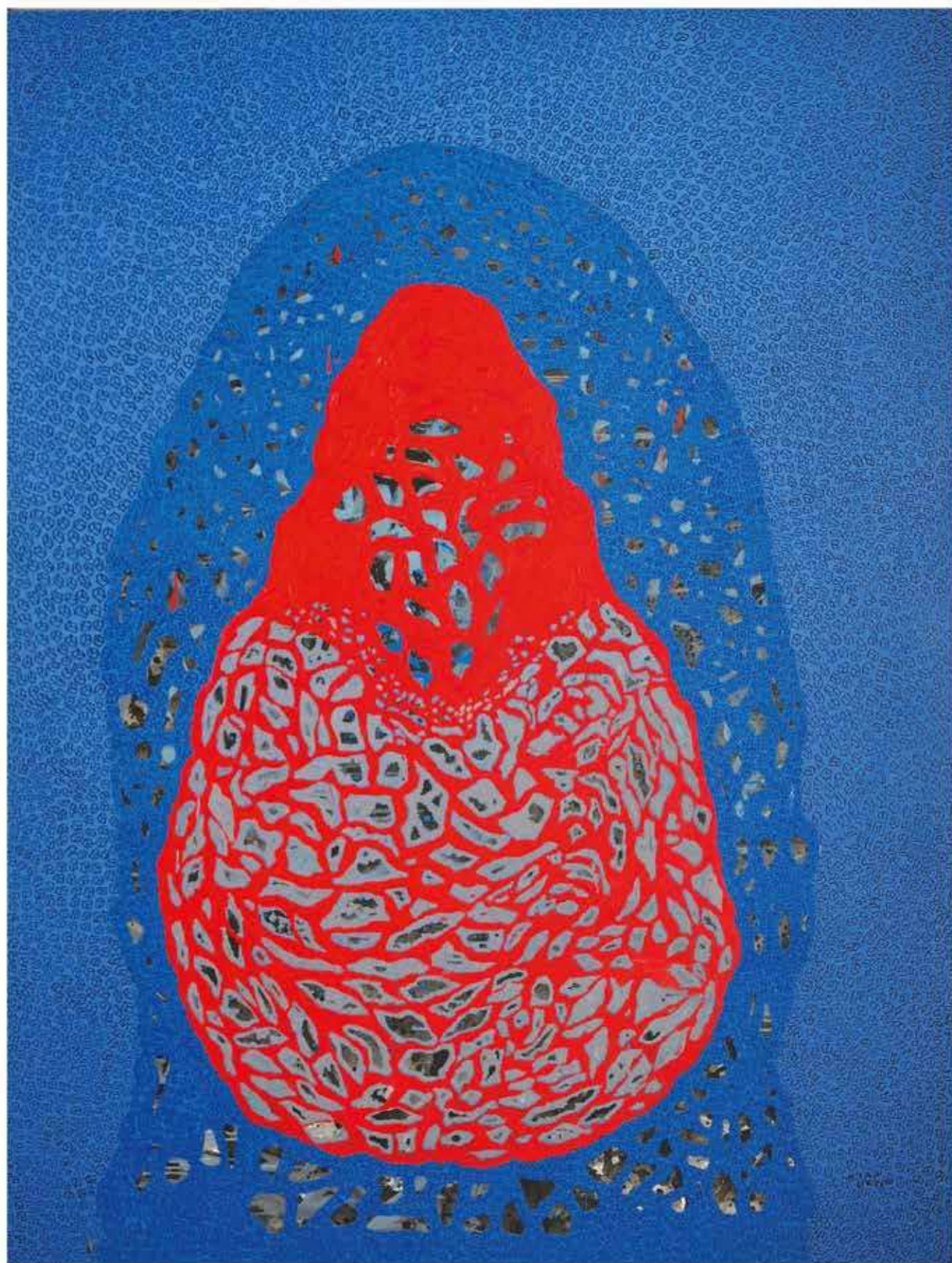
Close to the Equator, 2023, oil on canvas 200 x 150 cm



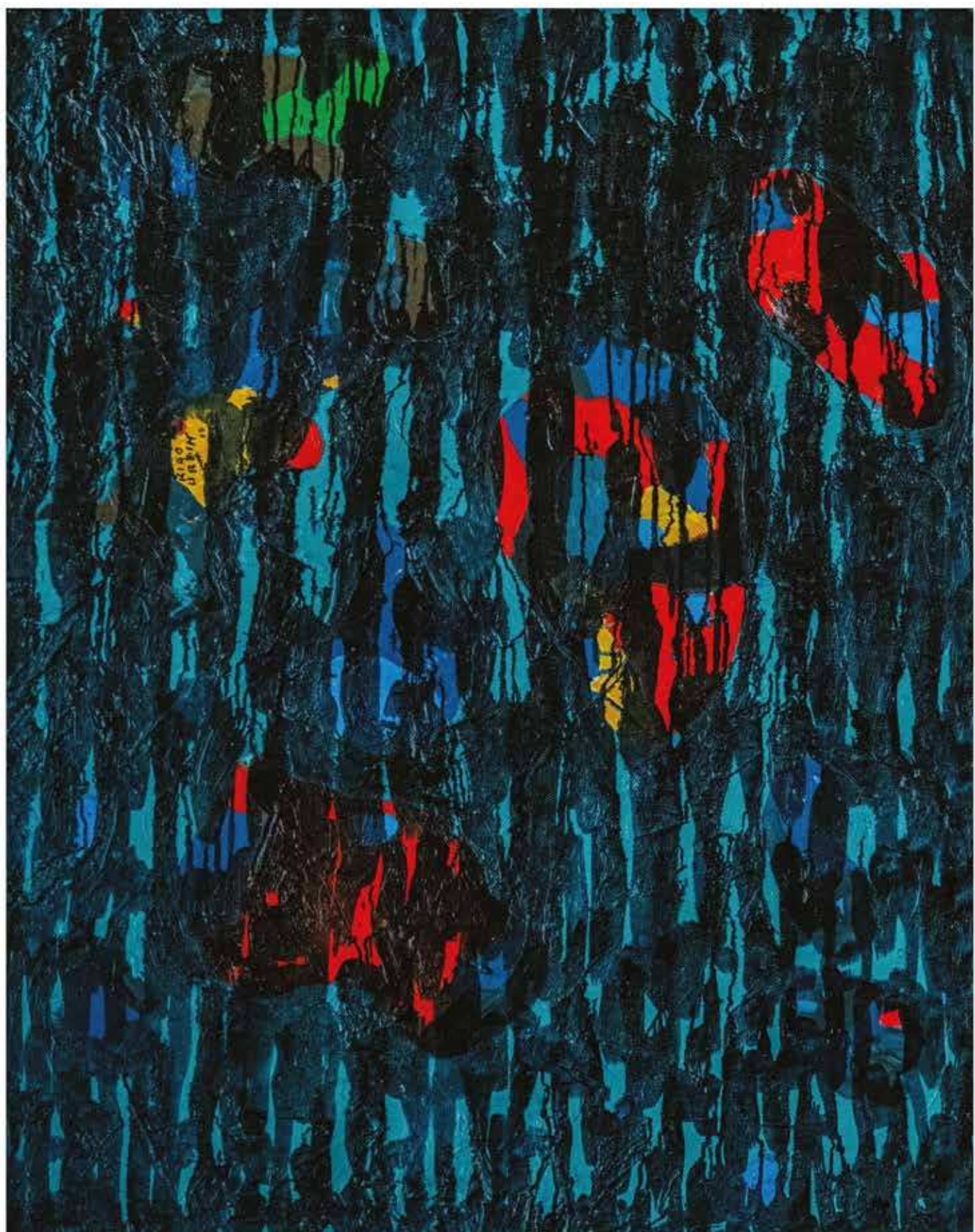
Calypso, 2023, oil on canvas 140 x 180 cm



The Dark Side of the Moon, 2021, Oil on Canvas, 150 x 200 cm



Nucleus, 2021, oil on canvas 200 x 150 cm



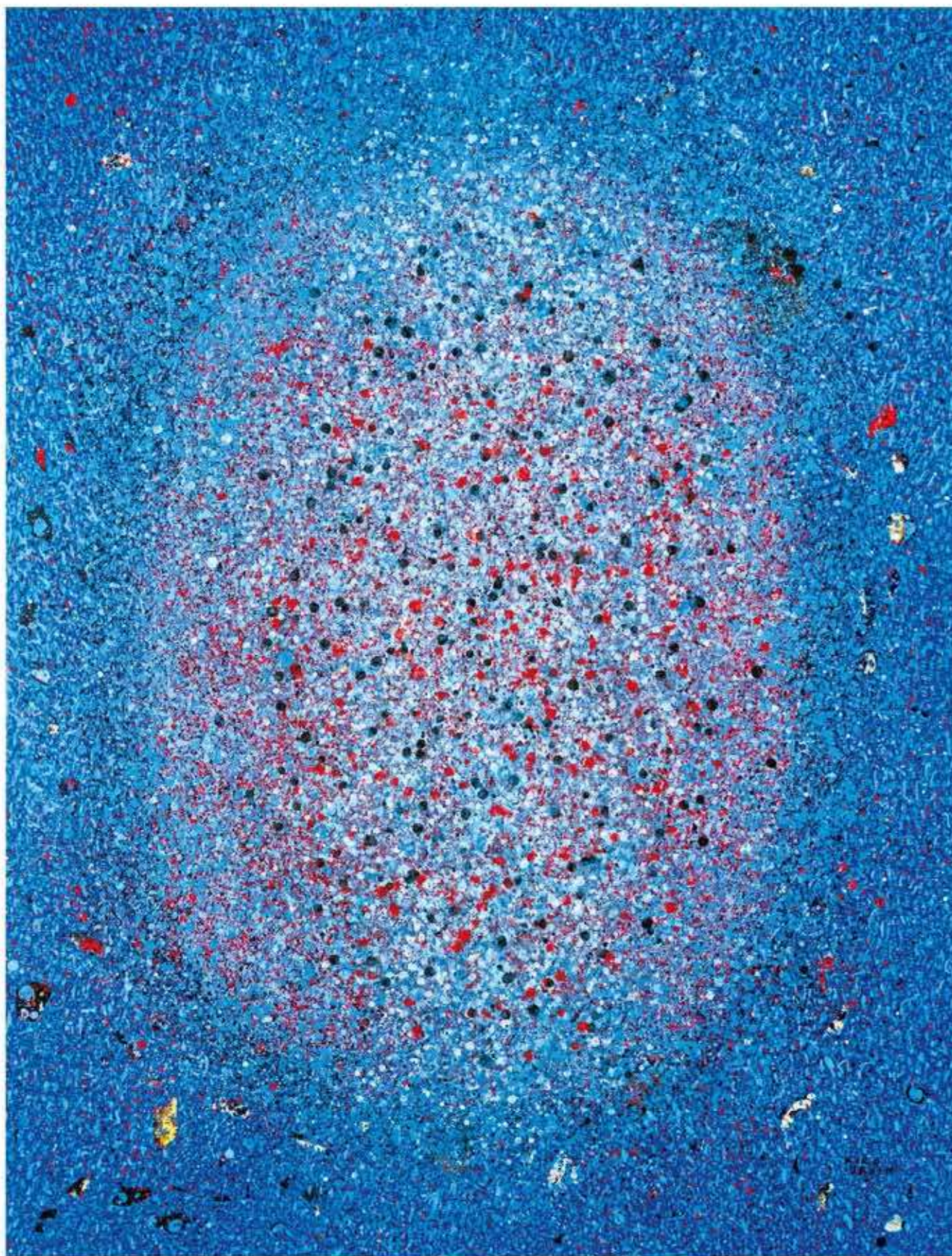
Intimate Ffeeling, 2023, Oil on Canvas, 110x80 cm



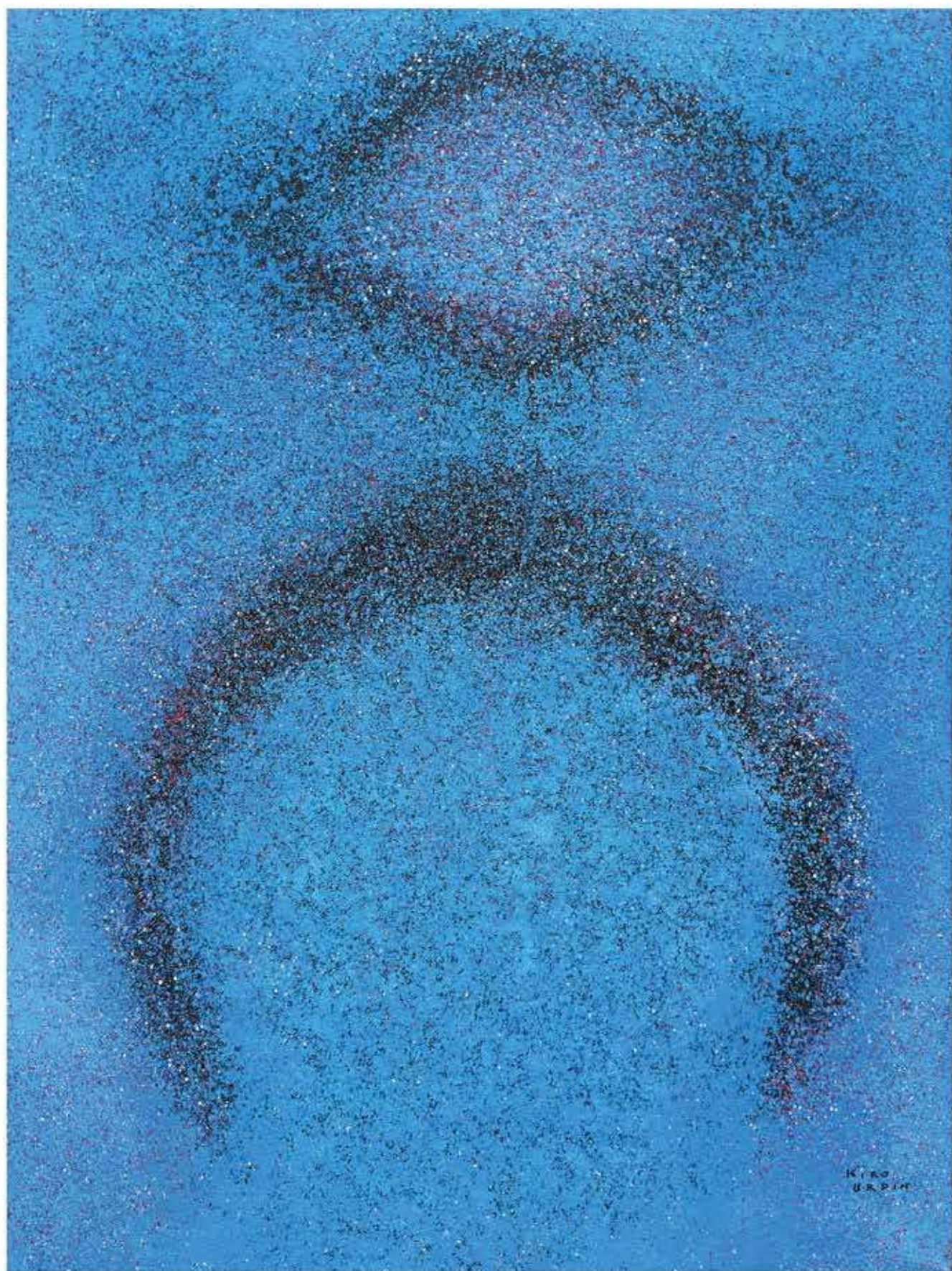
Nebula X, 2023, Oil on Canvas, 160x130 cm



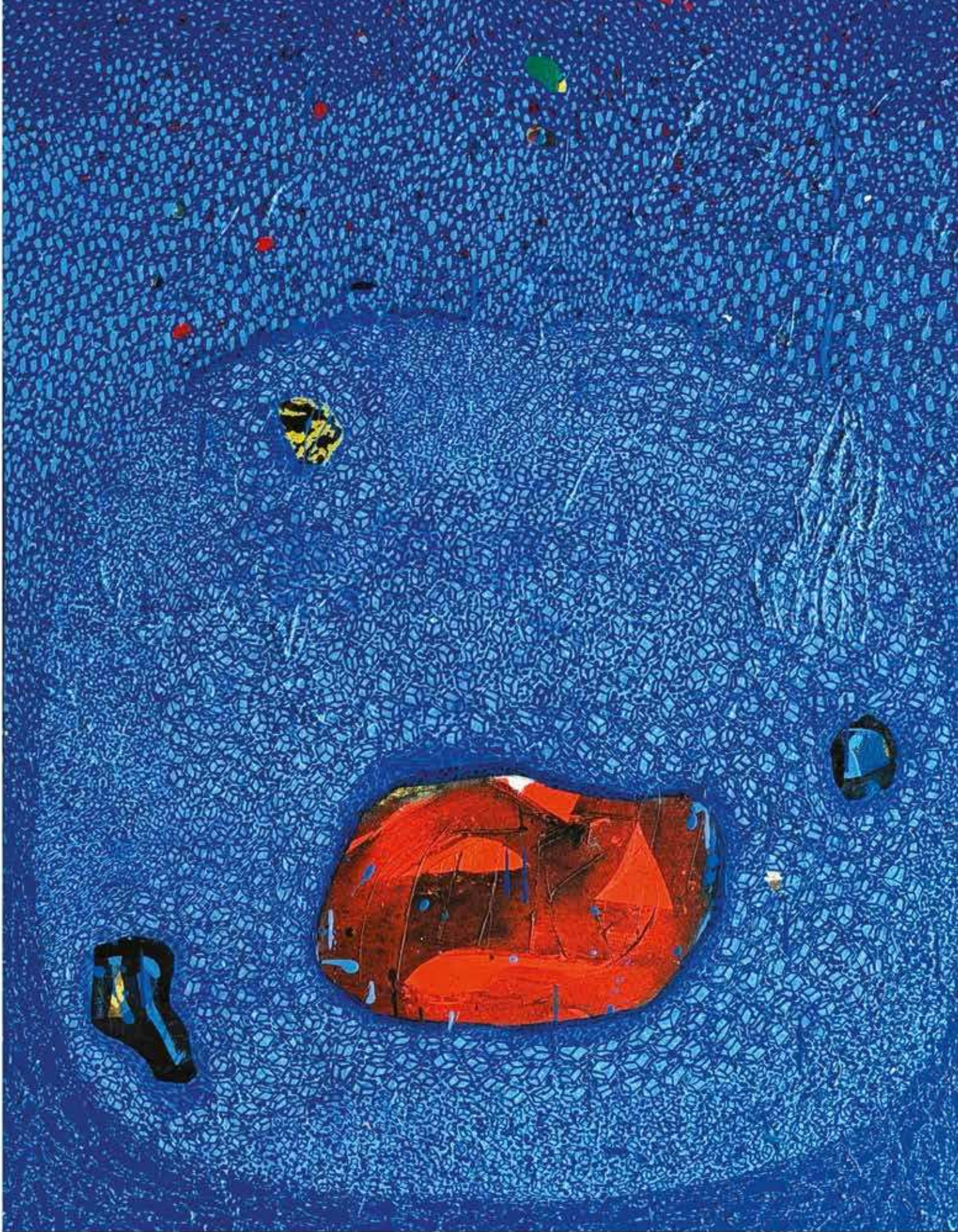
First Moment, 2024, Oil on Canvas, 160x120 cm



The Birth of the Meteors, 2019, Oil on Canvas, 170x130 cm



Blue Totem, 2023, Oil on Canvas, 180x140 cm



Blue World, 2023, Oil on Canvas, 180x120 cm



Endless World, 2023/24, Oil on Canvas, 150x200 cm



Endless Universe, 2024, Oil on Canvas, 200x150 cm

Each different chair holds a different fate.

Even democracy has its lifespan; it is born, grows, and ages.

The golden hen lays financial eggs.

Don't run ahead of time, and don't lag behind it.

A novel cannot be written with white ink on white paper.

My friends from Orwell's Animal Farm have multiplied.

To Einstein my opinion is relative.

Minimalism – paint Guernica in a single dot.

Don't trust everyone; many worship multiple gods.

When I laugh bitterly, I am closer to the truth.

Whoever claims to know what love is, is lying.

The thunderous applause ended with lightning.

Enrich your experience with mistakes.

Get as close as possible to your dream to experience it up close.

Strike my heart with a sincere gaze.

Always fight for a new goal to stay young until death.

Secure your success with new steps.

Eternity does not die.

Move along a curved line; on a straight one, it's incorrect.

Extinguish the fire of hatred with the light of your spirit.

The mind spontaneously builds the wall of loneliness.

See the same thing with your own eyes.

We don't need to fight for the truth; it's enough to have our own opinion.

Live freely until marriage; after that, censorship begins.

Time has entered a test tube.

Floods from fires and droughts from rains.

A mobile phone—a tool to become a voluntary slave.

Join yourself when the goal of the journey is not visible.

Time passes quickly in front of a beautiful woman.

Life in emptiness—plenty of space for thought.

The voice of silence is heard farther.

Look at me differently, so I can discover what you think of me.

Reach the second-to-last step; the last one will take care of itself.

Compare yourself with those better than you to measure your success.

The plagiarism was declared the novel of the year.

Don't repeat yourself like a parrot; it has a richer vocabulary.

A sea of sand, an ocean of tears.

A learned person knows; an intelligent one understands.

A well-tanned Martian is green.

Love does not age; it can only die.

Five people, five continents, one person, a universe.

Let's set the forests on fire with our love for nature.



OMO VALLEY
BY ERIC DUNN

How should I begin the quest for the words of painting—with paint. Why is Africa called the black continent? I don't know, and there are other areas named in the literature.

But...I studied like the overboard...My last trip to Africa took place recently. In the plane bound for Ethiopia gave thought (and even time) with the world entering a critical phase! Everything is so the poor (income, population, resources, differences between the rich and the poor, the use of various human ingenuity, like water, potassium, sodium in which we battle, as we drink, the production of medicines... Planet Earth gave birth to man, and he does everything to destroy it.

More and more effort is going into road. But the road is not the answer for the countryside. It is a closed world, it is all over. Roads and airports.

Secondly, things happen like you. Tomorrow is already today, and today may be tomorrow. So let us begin with the snake bite...

[illegible]

middle of the spine transitioned into the first thoracic vertebra as a long, springy process.

[illegible]

My guide and I then just entered the small hotel in the Theresienstrasse. It is a small, cheap hotel. In the middle of the hotel there is something resembling an improved hallway, a young girl is sitting on the floor, making something from clay. The walls of the room are painted in bright green and yellow, in any other place they would have been black, but here they are a harmonious part of the space. A little room, very tiny, only 20 dollars. What is left and nothing else. The water in the sink strongly flows for a short period of time, but it doesn't have to be like this always. There is drought all around, or something something is. And the people, the people, the low town have adapted or not to be part of the space. I was to myself, in which order it does the space of itself?

By evening time, I sit on the threshold with a small frog jumping in front of me. From experience I know that to change they live in damp places or where there is water but have frogs too in drought. Strange frogs, or I might be ignorant, I order an omelette and the second serving on the forty-fifth menu, which is just as happy topped with meat.

[illegible]

his short, everyone that has been here becomes a part of the landscape. He adopts the paganism of the earth with which he can't possibly give things an ex-
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It would be true that many countries are the diamonds, naturally as a common saying. But who needs them? The world is completely different, and the world will not be able government institutions have difficulty coping with this phenomenon. Making life begins in light in the night on the continent which is the birthplace of the Homo sapiens and signs out the history of its genetic tree and without it the world will no longer be itself.

It becomes a global vision of interconnectedness. They'll go forward, but they will be left without themselves. And without authenticity the world will no longer be the same. Yet, we have to admit that these people also have the right to water, electricity, medicine, education... And this is reality. Then, where is the middle? Nowhere! It moves and shifts just like life. There is no going back. Yet behind all this there is a message.

[illegible][illegible]

Despite the physical difference and even the linguistic one, they have something in common. One belief. Their religions can be said to be pagan. But they believe in the laws of the universe. Everywhere around them and above them are the holy spheres of their ancestors that can transform into rain, mist, wind, drought...

They follow and protect them, but they can also punish them.





1945 - 2025



Киро Урдин (р. 1945, Струмица, Македонија) е визуелен и мултимедијален уметник, филмација и уметнички основач на движењето Планетаризам. Неговата работа опфаќа сликарство, филм, танц, скулптура, фотографија, литература и филозофија, со централен фокус на обединување на културите и уметничките дисциплини. Првично обучен како адвокат на Универзитетот во Белград, Урдин преминува во новинарството пред целосно да се посвети на уметноста. Дипломирал како филмски режисер на Париската филмска школа во 1977 година.

Урдин ги изложува своите слики на меѓународно ниво од 1986 година, со изложби во поголемите градови како Јокохама, Лос Анџелес, Лондон, Стокхолм, Братислава, Парис и Брисел. Неговото најпознато дело, Планетариум, е слика во масло од 48 метри квадратни создадена во текот на две години на повеќе од 30 локации низ светот, вклучувајќи ги Ерусалим, Њујорк, Берлинскиот ѕид, Големите пирамиди во Гиза, Мачу Пикчу и Кинескиот ѕид. Проектот симболично обединува разновидни културни и историски локалитети во единствена уметничка визија. Сликата, сега сместена во Музејот на уметност „Дунубиана Меуленстин“ во Братислава, исто така беше инспирација за документарен филм, Планетариум, кој ја освои наградата за најдобар документарен филм на Меѓународниот фестивал за независни и документарни филмови во Њујорк во 2005 година.

Во соработка со кореографката Деби Вилсон и композиторот Венко Серафимов, Урдин го проширува проектот Планетариум во изведба на современ танц. Со премиера во Торонто, балетот оттогаш е изведувач во повеќе градови, вклучувајќи ги Охрид, Скопје, Чикаго и Анкара, а беше прикажан за време на 60-годишнината од Обединетите нации во Женева.

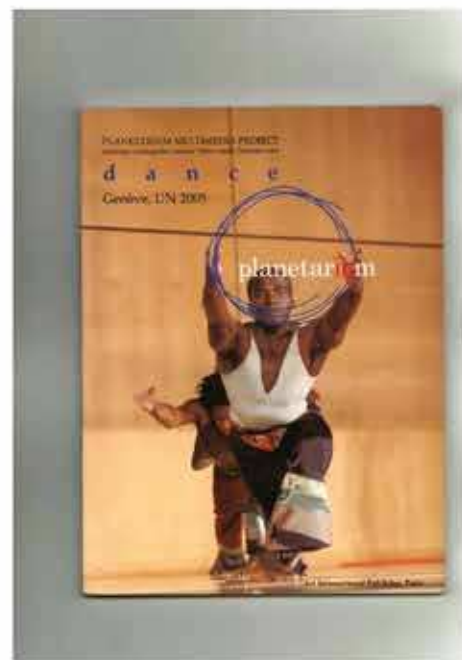
Покрај сликарството и филмот, Урдин има објавено 15 книги со афоризми и поезија, вклучувајќи ја книгата со поезија „Роман“, од која неговата поема „Светлина“ беше избрана за фестивалот Пушкин во Москва. Неговата уметничка филозофија, вклопена во слоганот на движењето Планетаризам—„Една точка насекаде, сè во една точка. Една уметност насекаде, сè во една уметност“—го отсликува неговиот животен стремеж за уметничко и културно единство. Член на Македонската академија на науките и уметностите и витез на францускиот ред за уметности, Урдин продолжува да истражува нови креативни граници, поврзувајќи дисциплини и традиции за да создаде вистински глобален уметнички јазик.

Kiro Urdin (b. 1945, Strumica, Macedonia) is a visual and multimedia artist, filmmaker, and the artistic founder of the Planetary Movement. His work encompasses painting, film, dance, sculpture, photography, literature, and philosophy, with a central focus on uniting cultures and artistic disciplines. Initially trained as a lawyer at the University of Belgrade, Urdin transitioned into journalism before fully dedicating himself to art. He graduated as a film director from the Paris Film School in 1977.

Urdin has been exhibiting his paintings internationally since 1986, with exhibitions in major cities such as Yokohama, Los Angeles, London, Stockholm, Bratislava, Paris, and Brussels. His most renowned work, *Planetarium*, is a 48-square-meter oil painting created over two years at more than 30 locations worldwide, including Jerusalem, New York, the Berlin Wall, the Great Pyramids of Giza, Machu Picchu, and the Great Wall of China. The project symbolically unites diverse cultural and historical sites into a singular artistic vision. The painting, now housed in the *Danubiana Meulensteen Art Museum* in Bratislava, also inspired the documentary film *Planetarium*, which won the Best Documentary award at the New York International Independent Film and Video Festival in 2005.

In collaboration with choreographer Debbie Wilson and composer Venko Serafimovski, Urdin expanded the *Planetarium* project into a contemporary dance performance. Premiered in Toronto, the ballet has since been performed in multiple cities, including Ohrid, Skopje, Chicago, and Ankara, and was featured during the 60th anniversary of the United Nations in Geneva.

Beyond painting and film, Urdin has published 15 books of aphorisms and poetry, including the poetry book *Novel*, from which his poem *Light* was selected for the Pushkin Festival in Moscow. His artistic philosophy, encapsulated in the Planetary Movement's slogan—*“One point everywhere, everything in one point. One art everywhere, everything in one art.”*—reflects his lifelong pursuit of artistic and cultural unity. A member of the Macedonian Academy of Sciences and Arts and a Knight of the French Order of Arts and Letters, Urdin continues to explore new creative boundaries, bridging disciplines and traditions to create a truly global artistic language.





**УМЕТНИК на
СВЕТОТ**

Киро УРДИН
Македонија

**ARTIST of the
WORLD**

Kiro URDIN
Macedonia



PLANETARIUM (1996/97)

IS THE FIRST PAINTING IN HUMAN HISTORY TO BE WORKED ON ALL OVER THE WORLD

The Berlin Wall, Nerezi, Ohrid, Brussels, Knokke-le-Zoute, Bruges, Paris, La Zoute, Pompeii, Pisa, the Suez Canal, London, Stonehenge, Athens, Cape Sounion, the Tomb of Jesus Christ and the Wailing Wall in Jerusalem, the Nile, the Great Pyramid in Giza, Memphis, Kenya (Masai Mara), New York, Machu Picchu, Cuzco, Bangkok, Beijing (the Forbidden City) and the Great Wall of China, Tokyo, Kamakura, Nuenen and Eindhoven.



