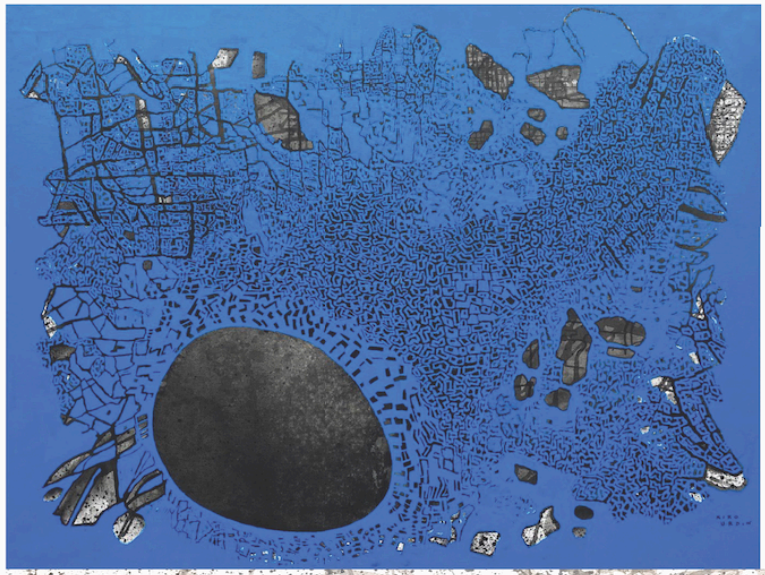
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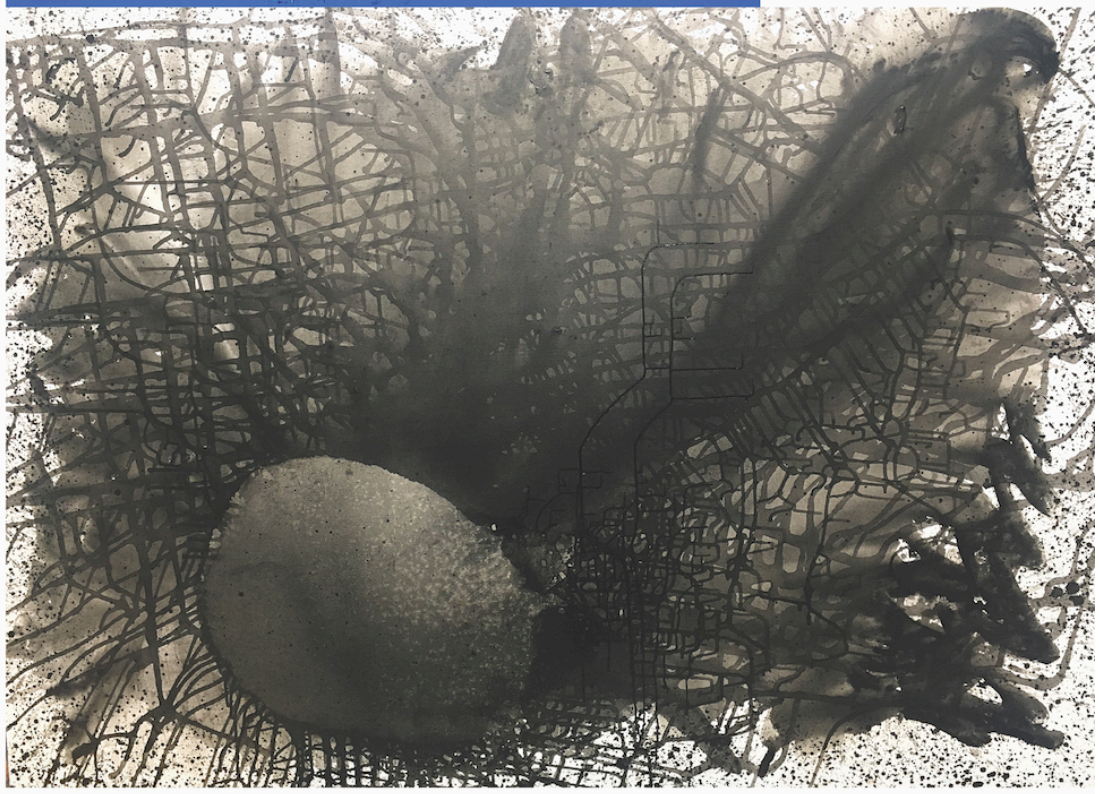
BEHIND REALITY



BEHIND REALITY



KIRO URDIN



KIRO URDIN

BEHIND REALITY

ARTISTIC FOUNDER OF THE
PLANETARISM MOVEMENT

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BEHIND REALITY
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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

“One point everywhere, everything in one point.
One art everywhere, everything in one art.”

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 Demoiselles d'Avignon" 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.

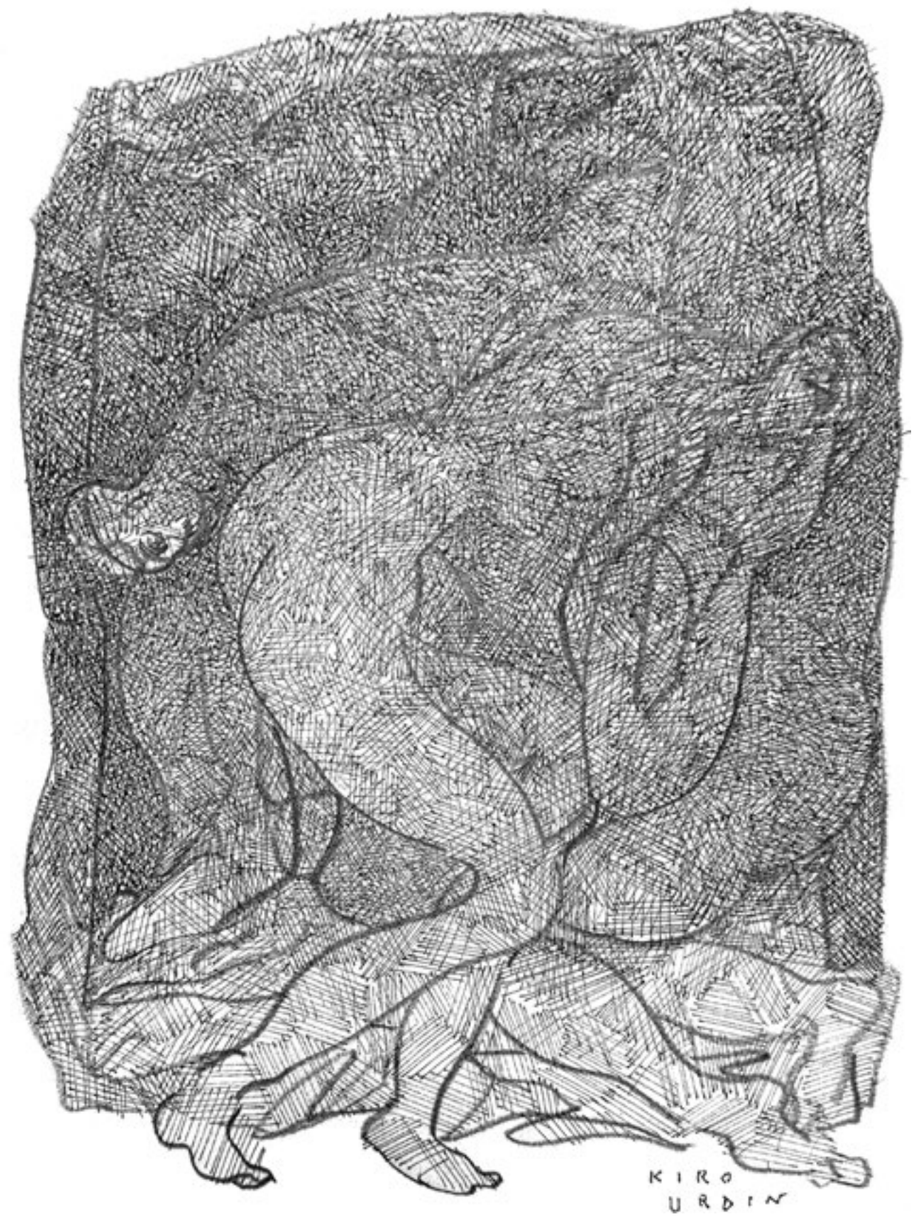
The selection of Urdin's colors is based on their emotional and symbolic significance. Blues and greens, reminiscent of the natural world and universe, with the ability to induce a state of tranquility and relaxation. Red and orange, on the other hand, symbolize warmth, passion, and intensity. Urdin 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.

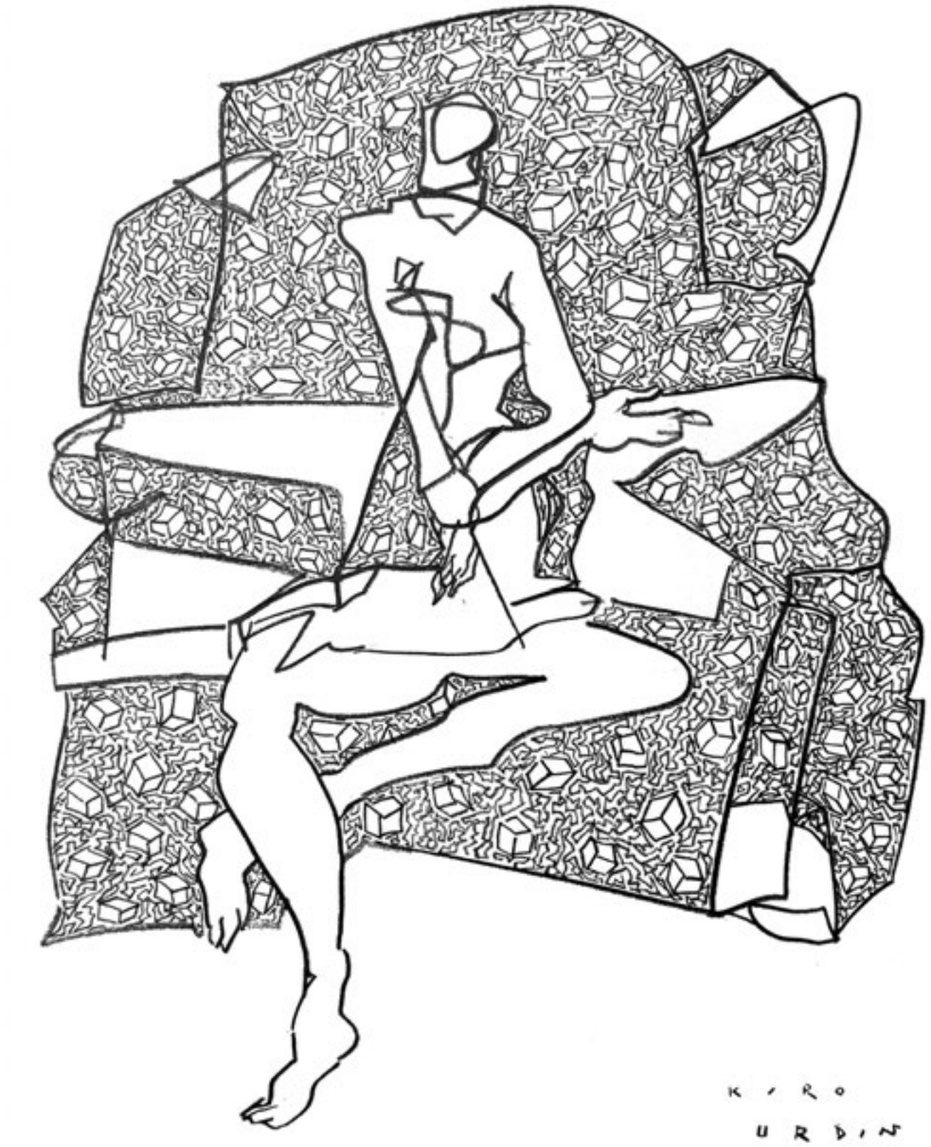
The color symbolism employed by Urdin adheres to the principles of Symbolism and Expressionism. Urdin upholds the symbolist tradition by use color to convey profound emotions. Urdin's vivid range of colors exemplifies the Expressionists' emphasis on utilizing color as a means of conveying emotions and 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.

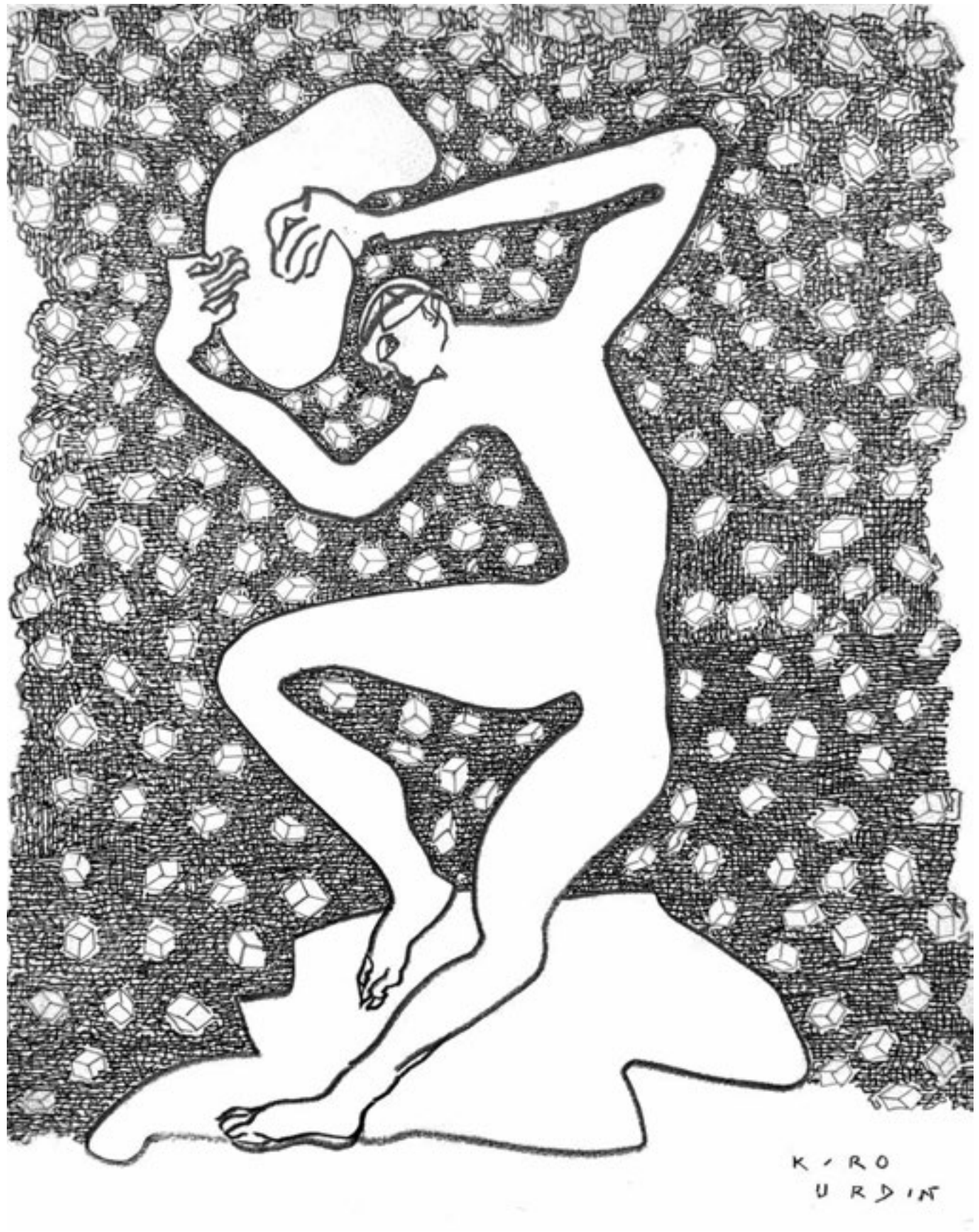
Kiro Urdin's art utilizes color for both aesthetic and thematic reasons. His vivid and daring color selections, coupled with his exceptional skill in blending harmony and contrast, result in visually captivating and emotionally impactful compositions. His approach to color is rooted in color theory, 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.

drawings
and
watercolors

Art is not fashion;
it neither comes nor
goes—it remains.


KIRO
URDIN


K / R O
U R D I N

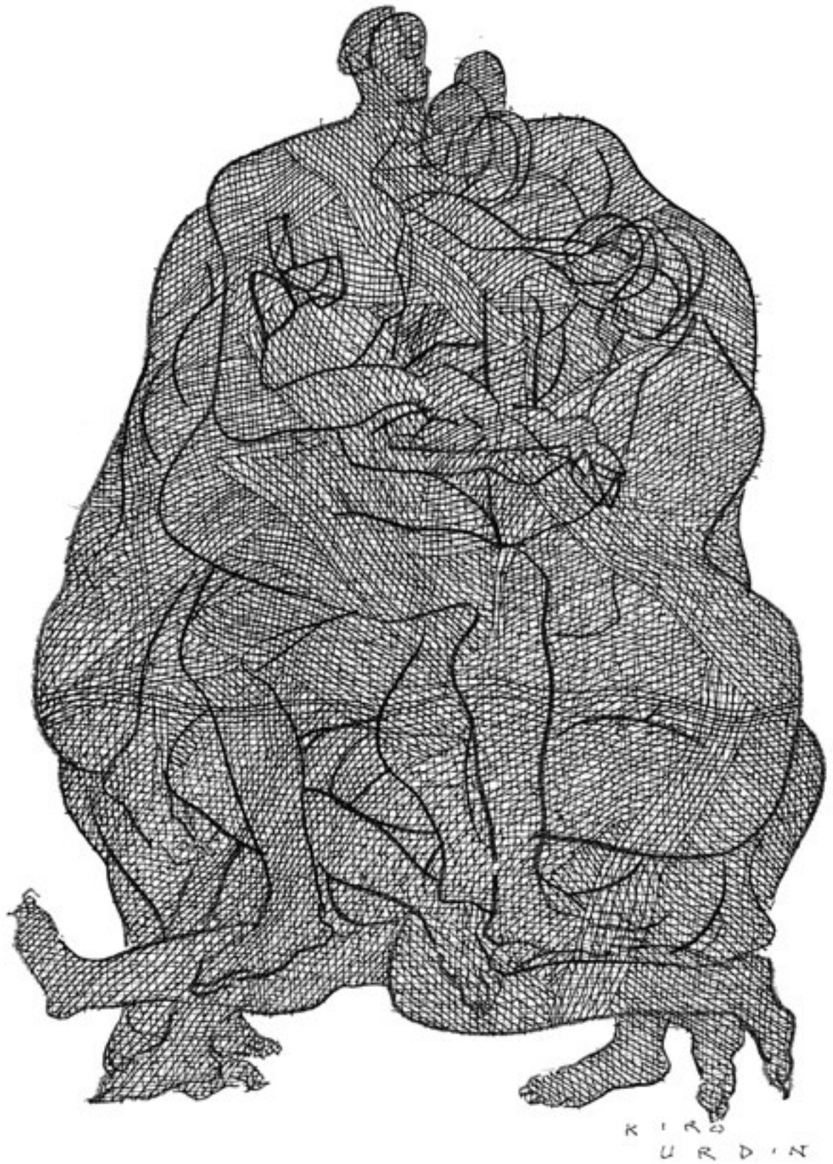

K / R O
U R D I N

Mountains appear small
from afar, while men
from up close.

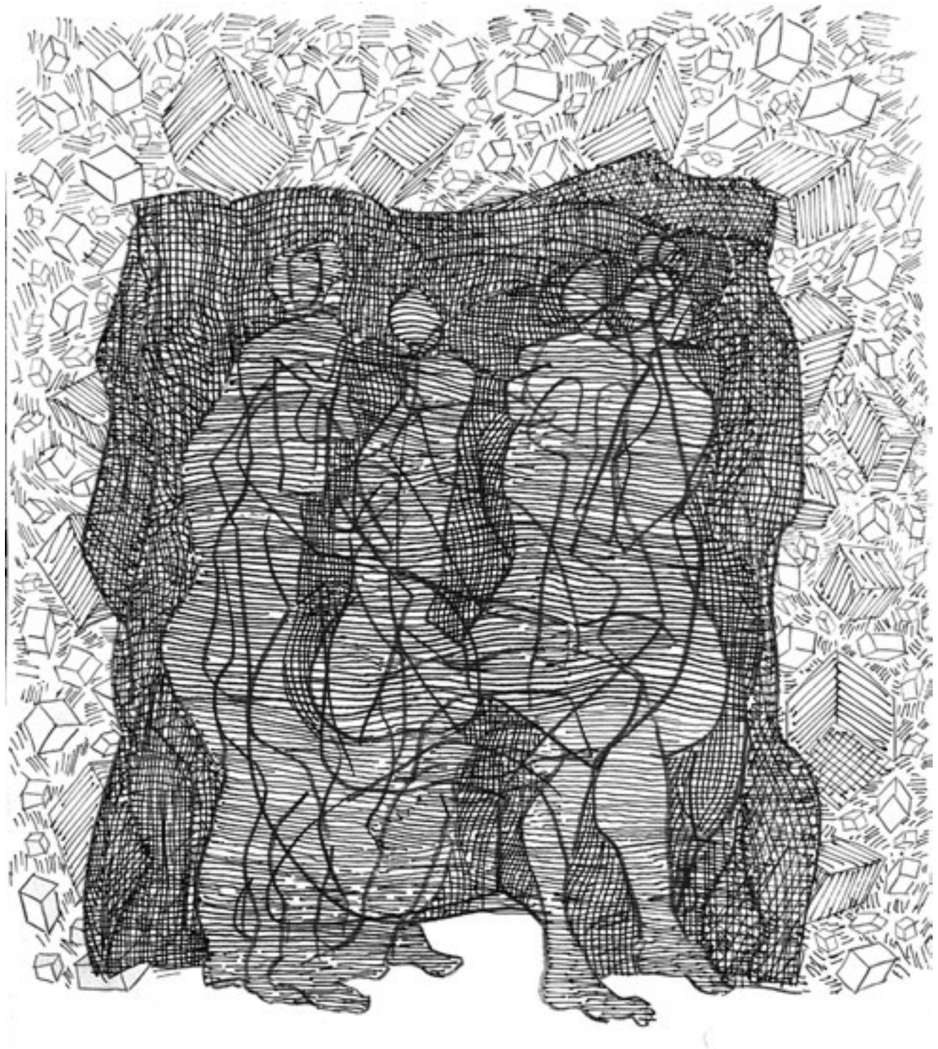


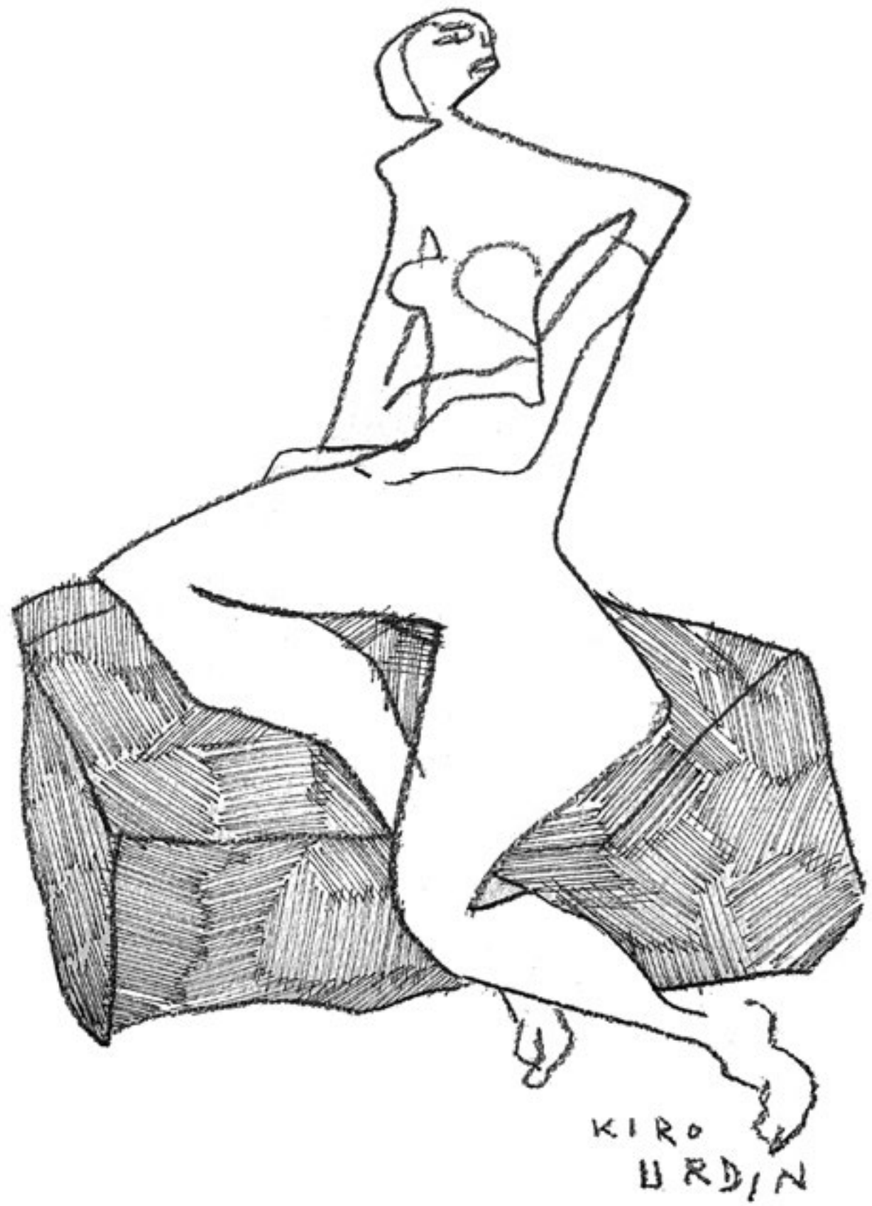


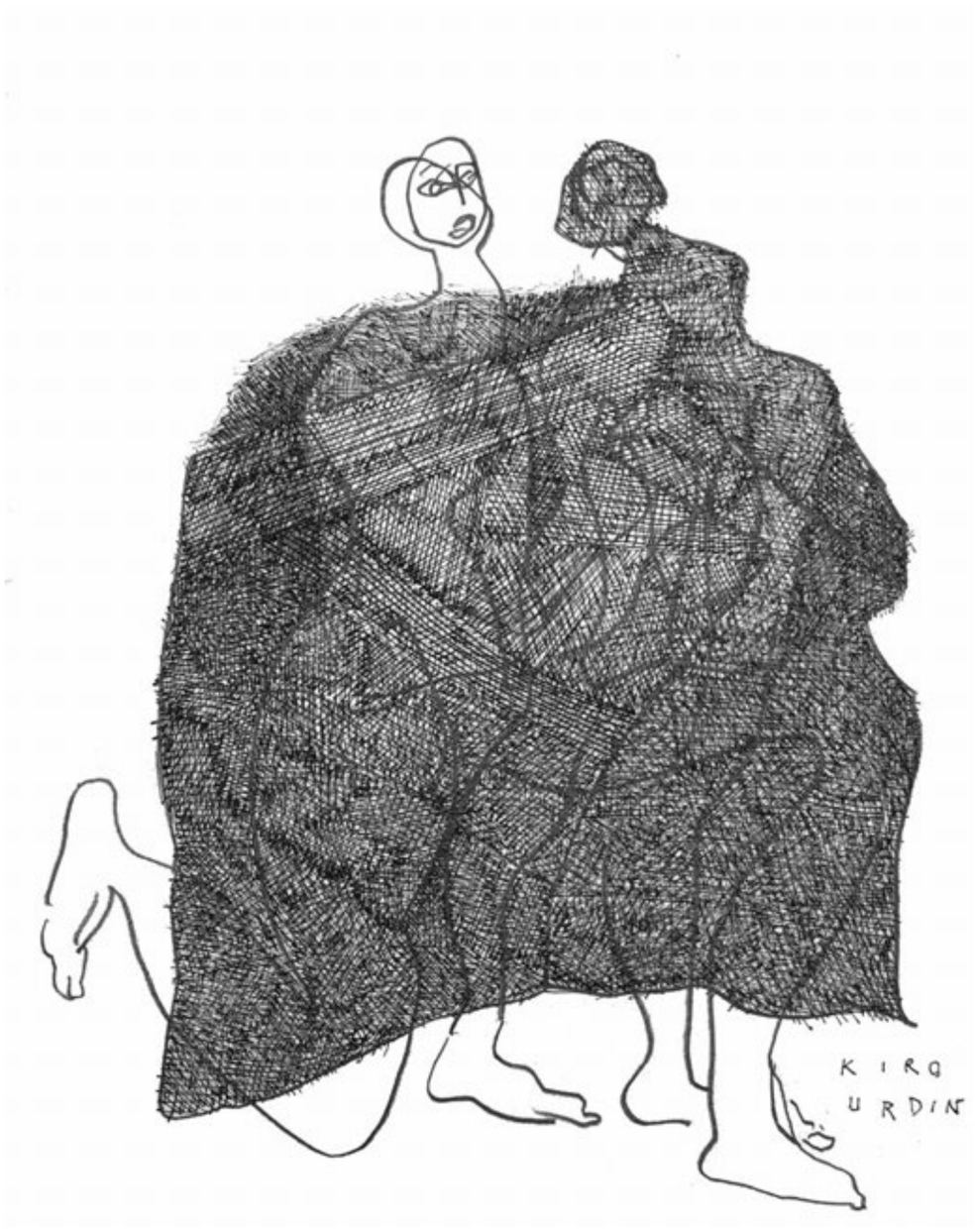
Love cannot age,
it can only die.

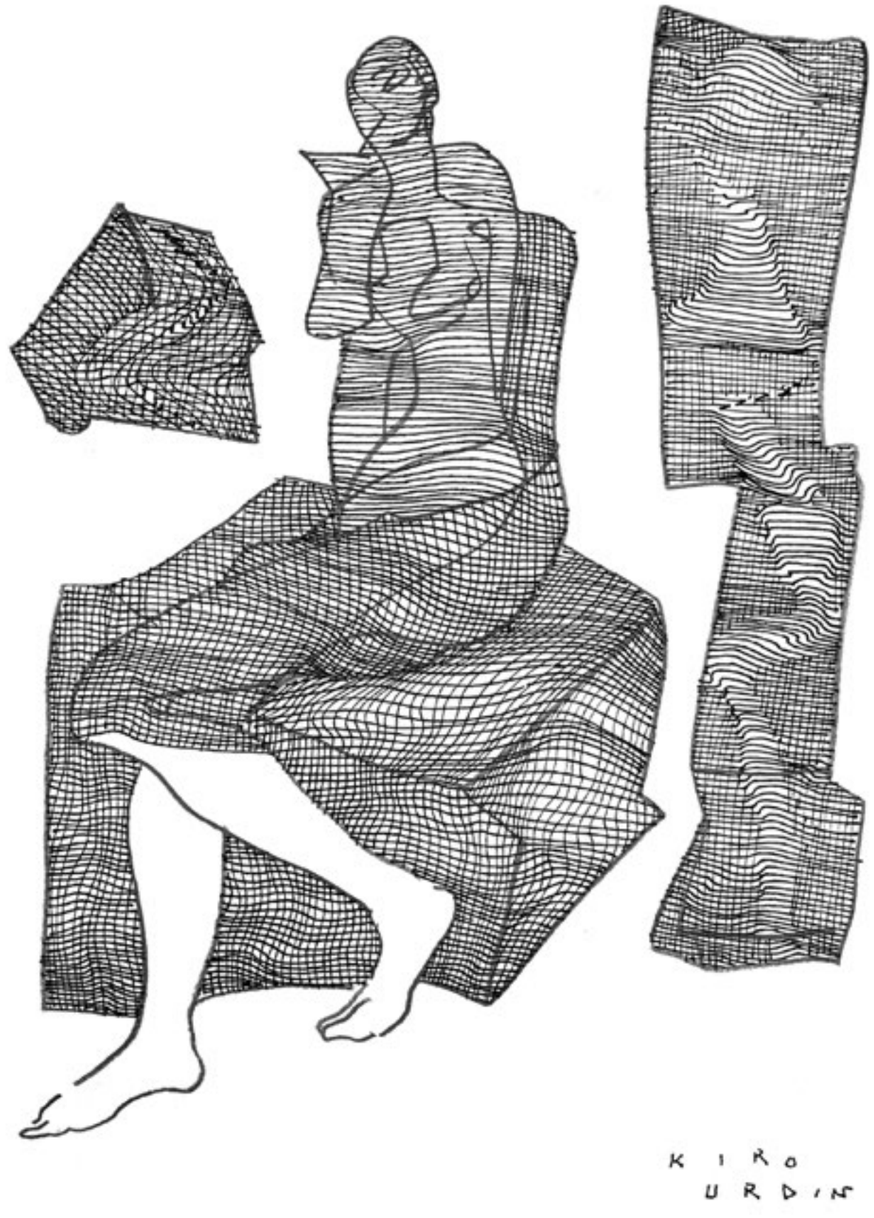

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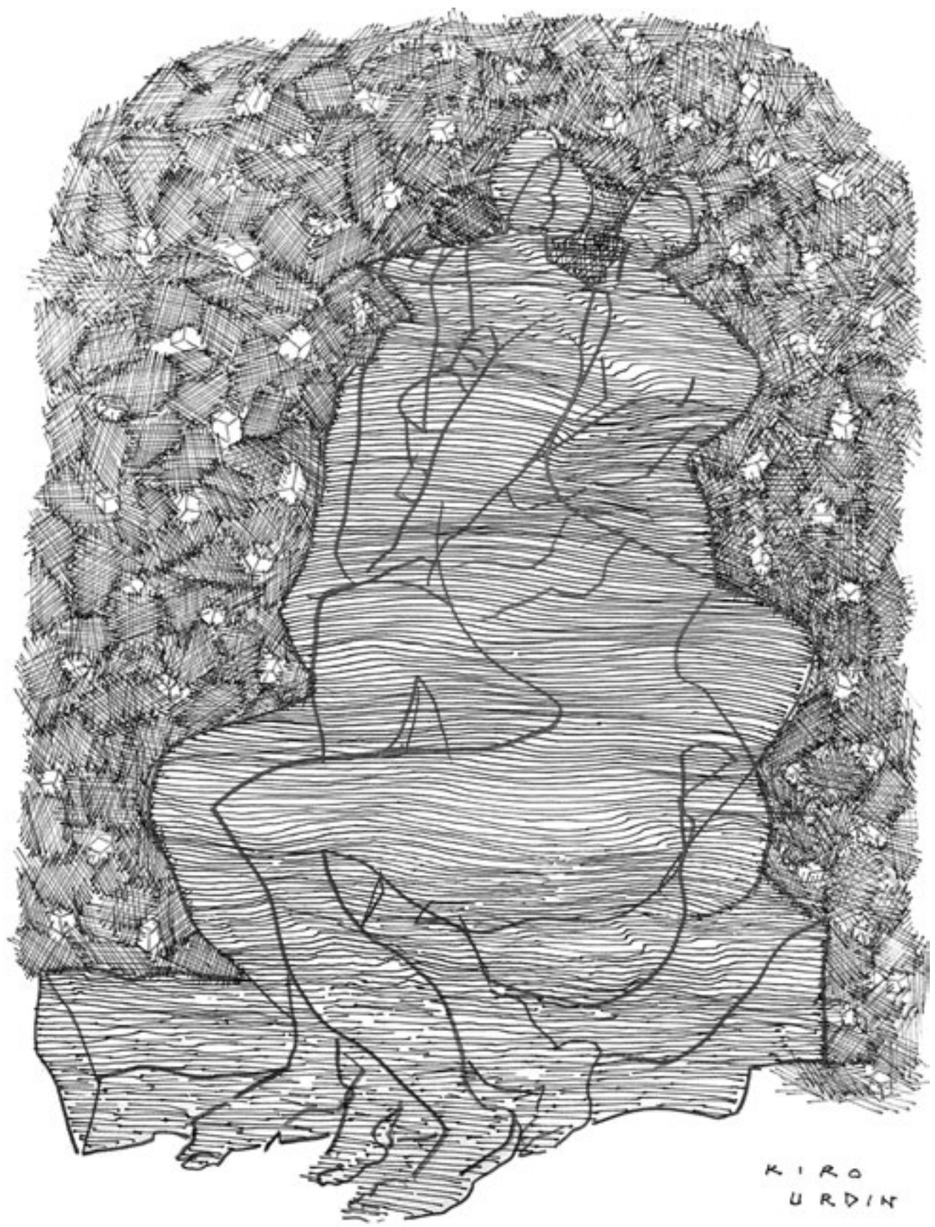

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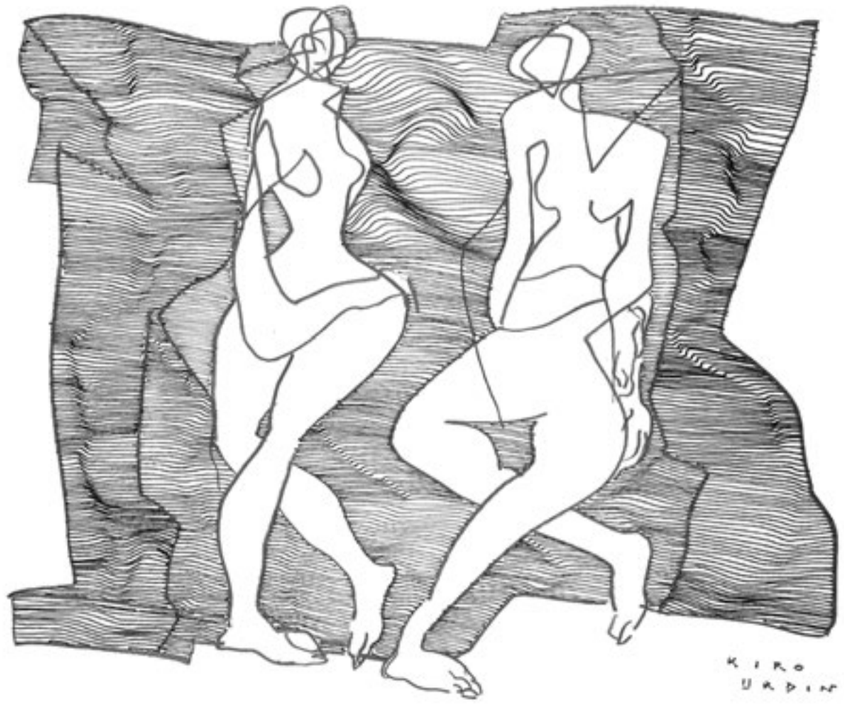

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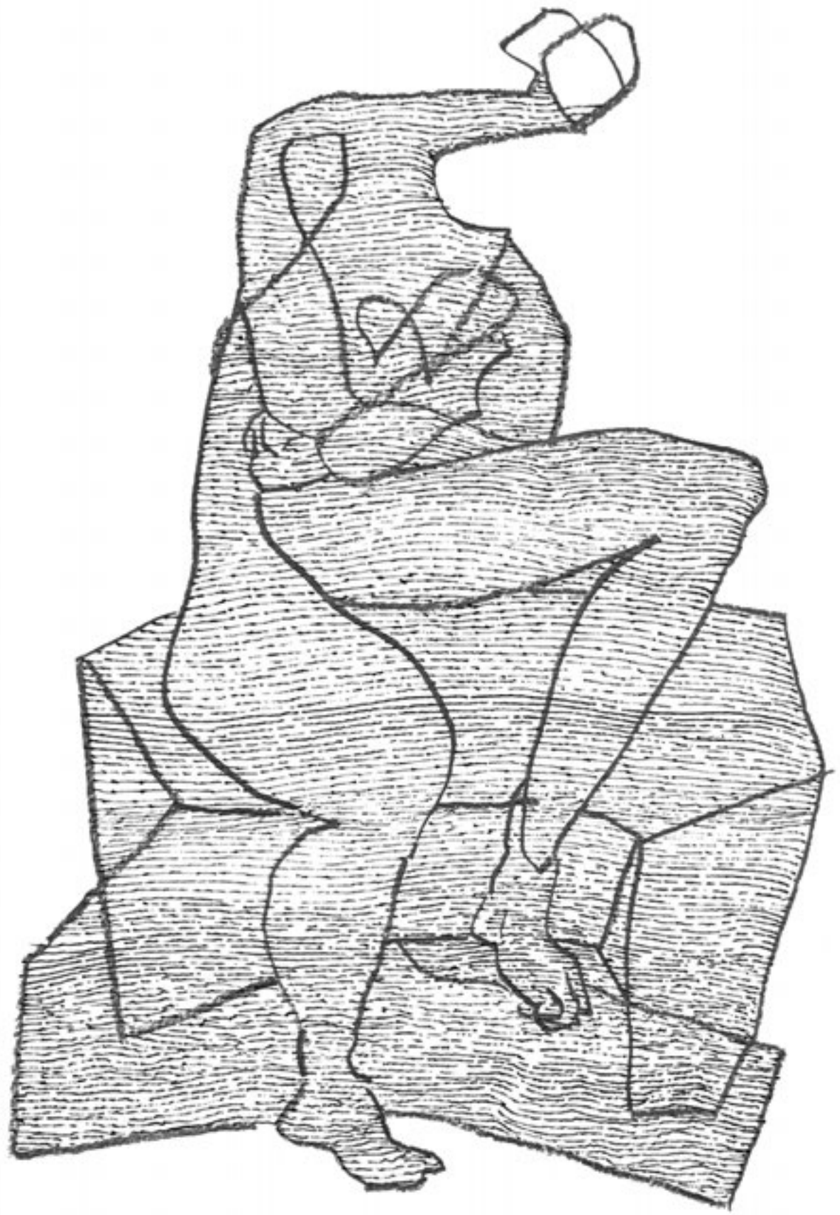

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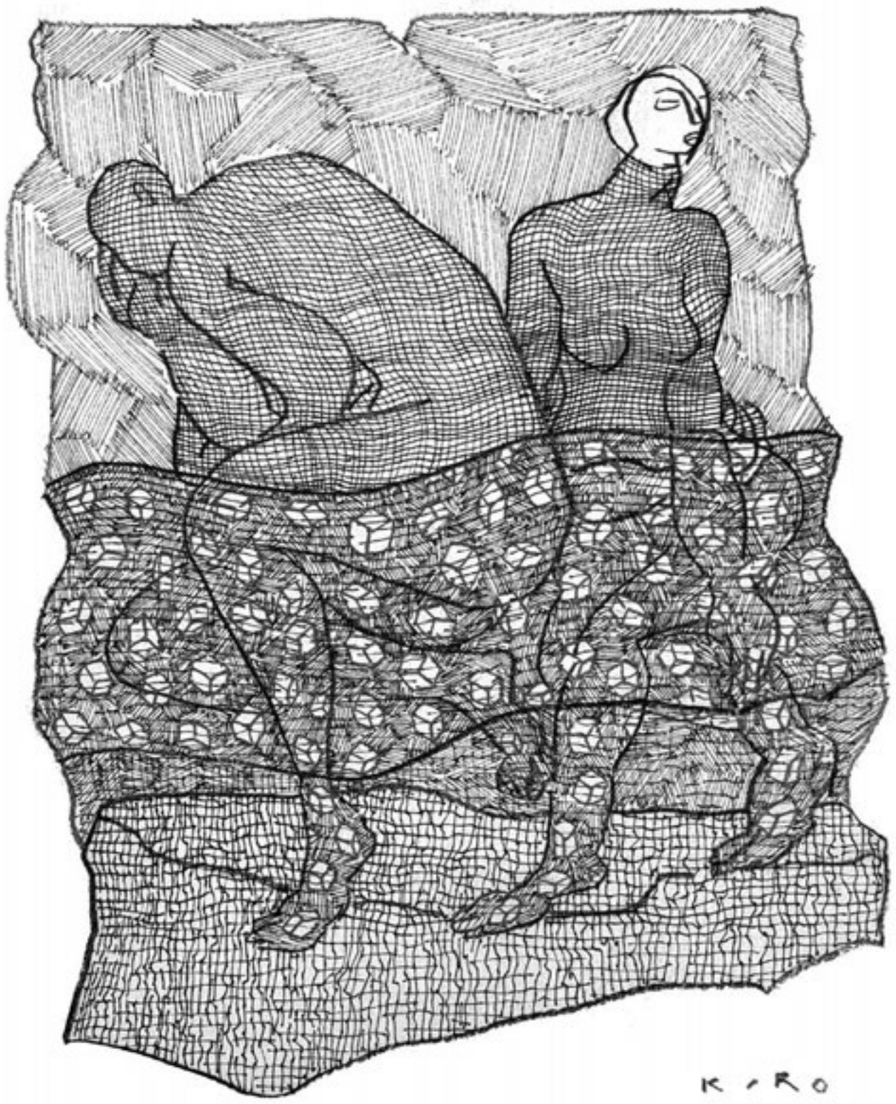




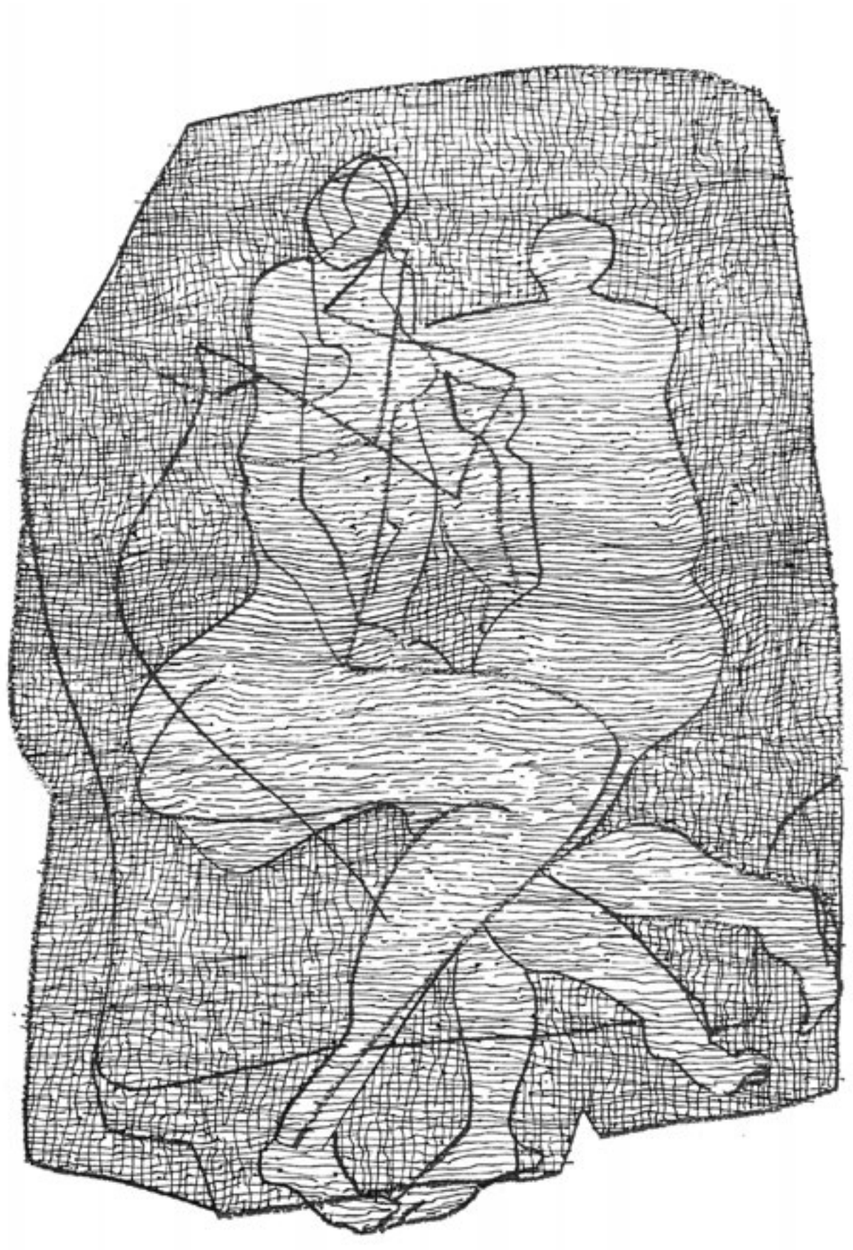
The artist doesn't know
where to start, but that is
his sweetest dilemma.



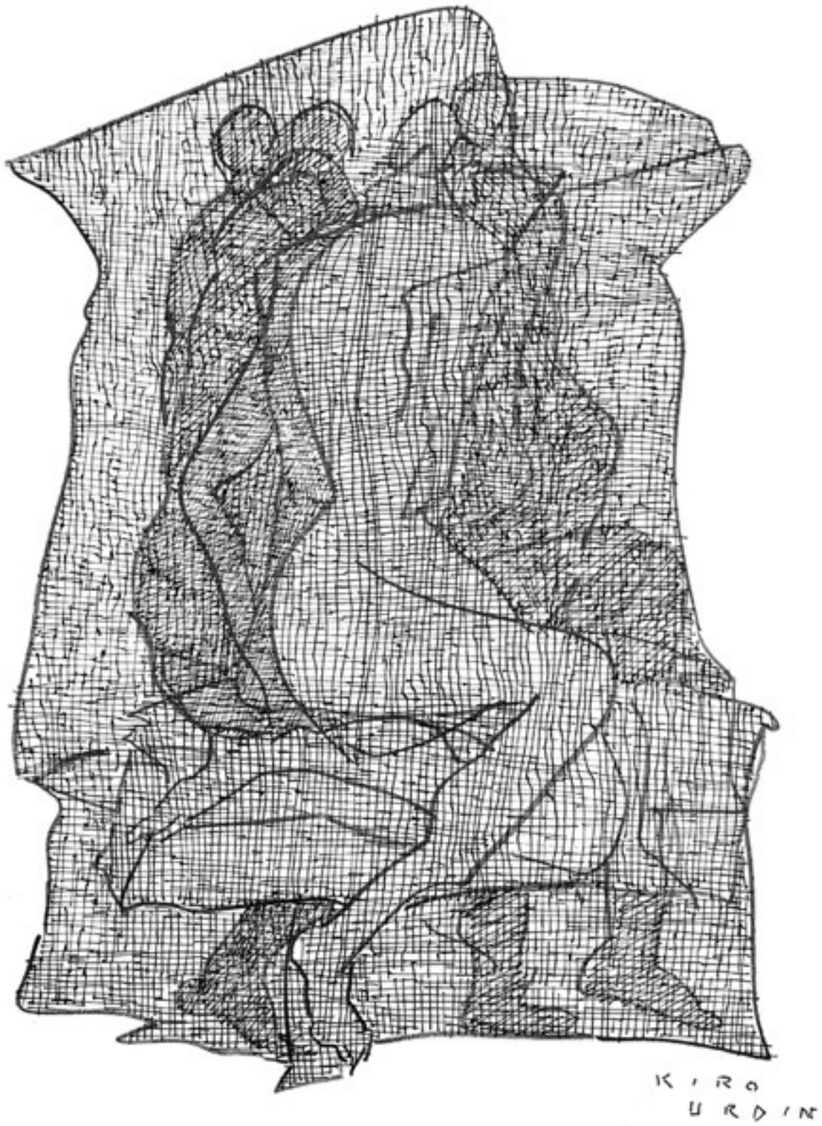
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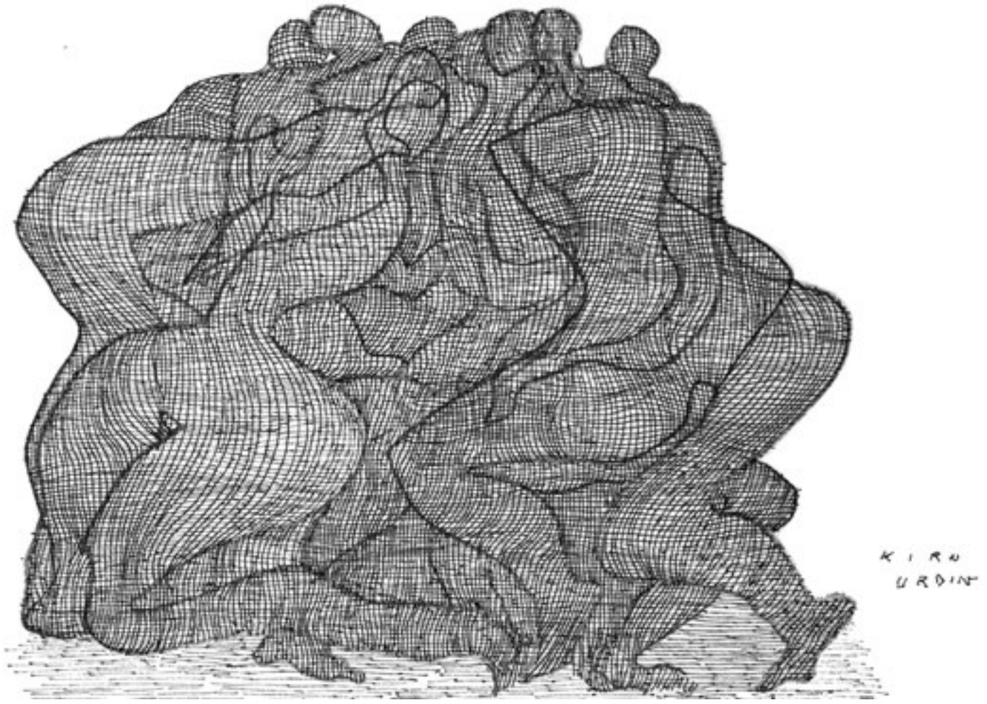
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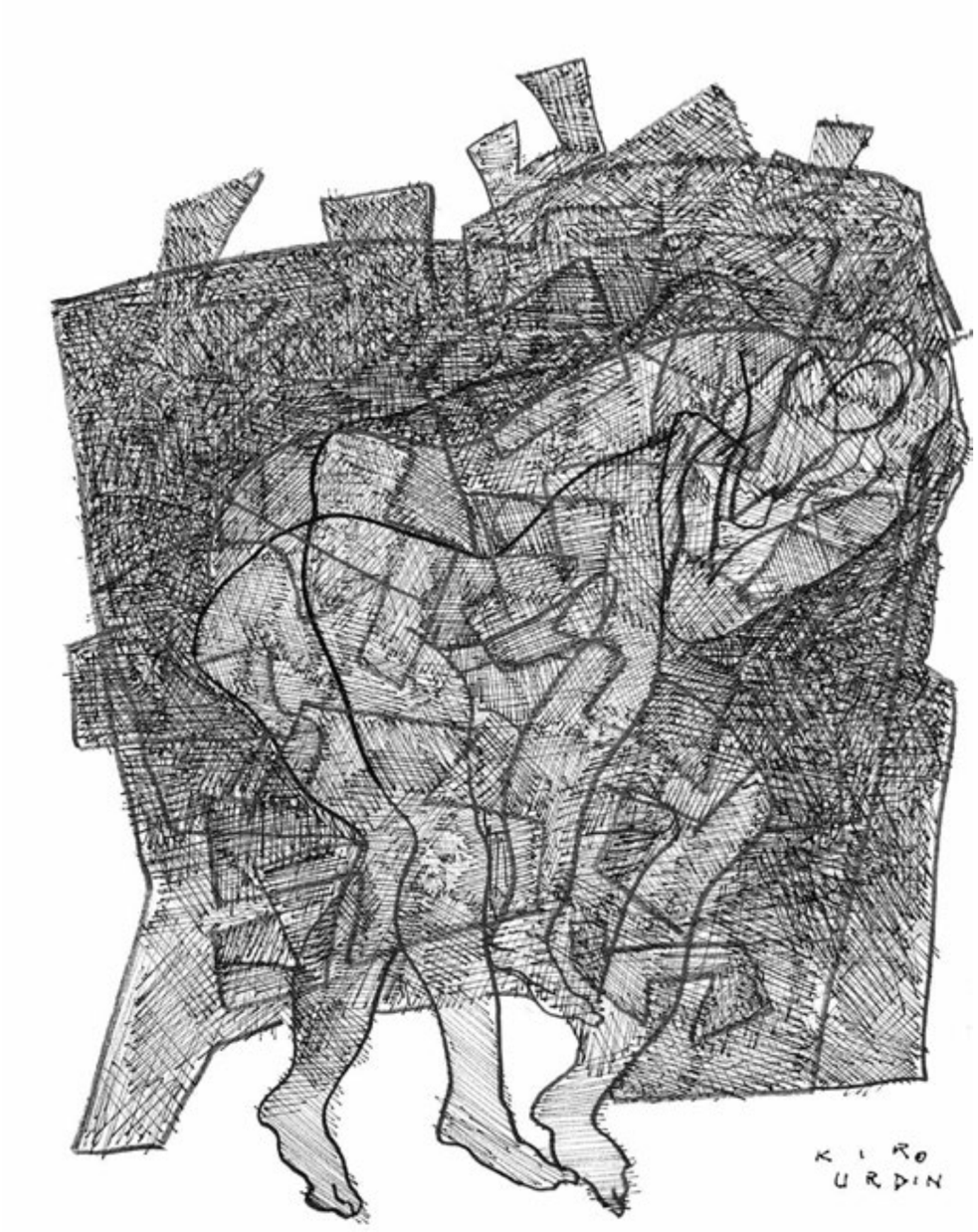

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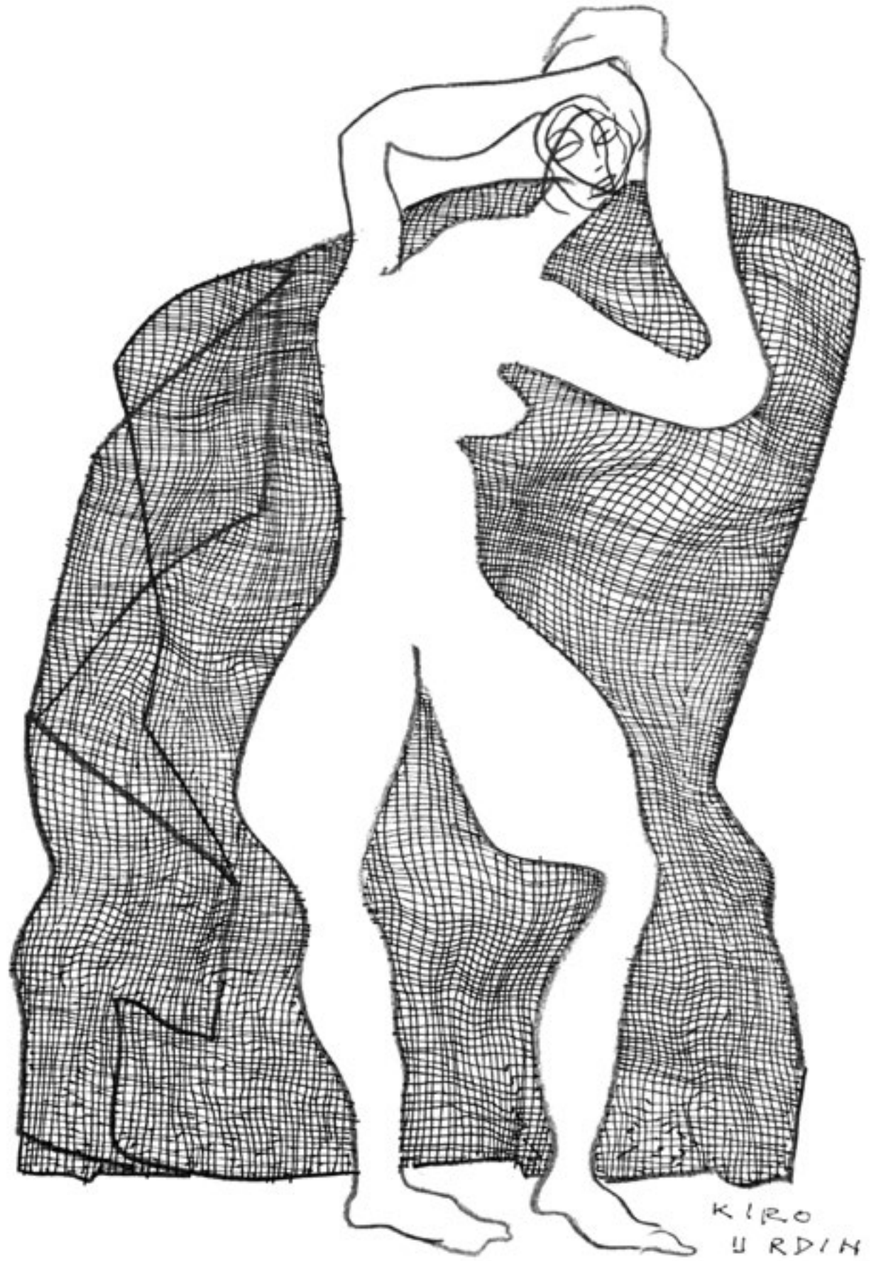


A painter's life is a
constant poker game,
it all depends on the
combination of colors.

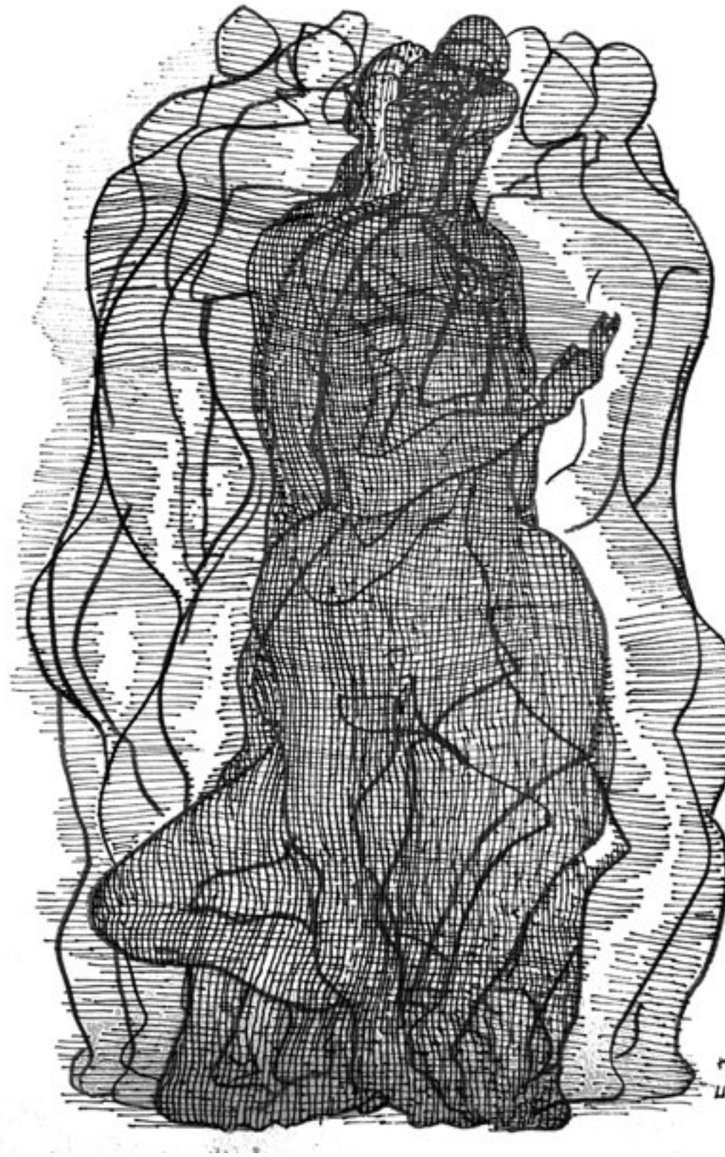


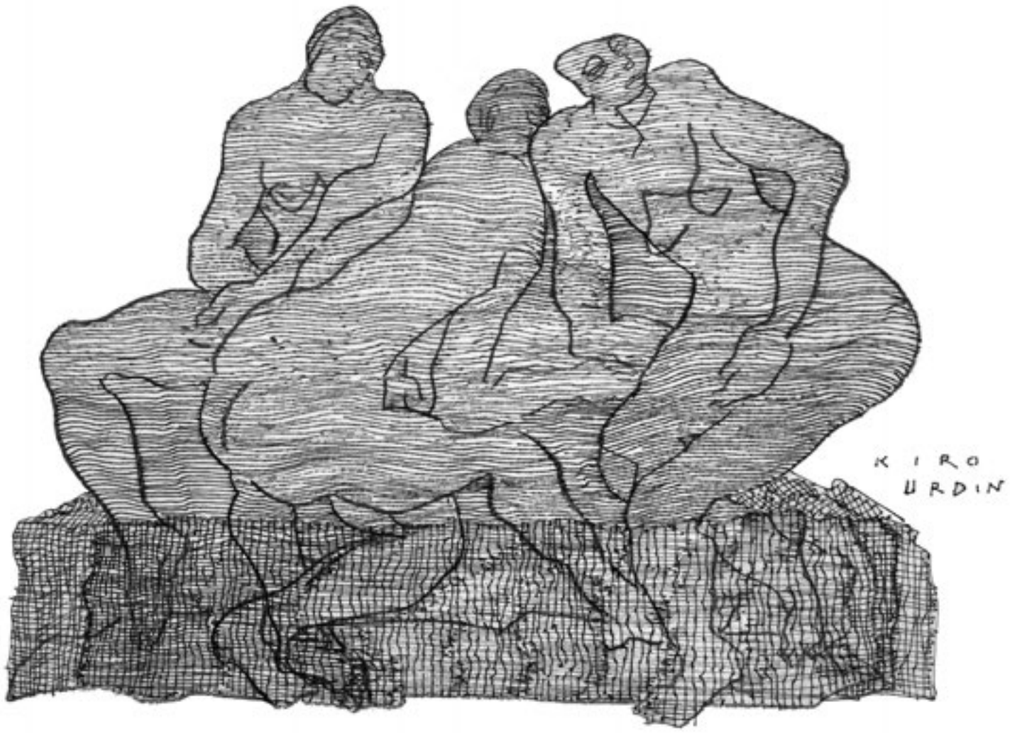

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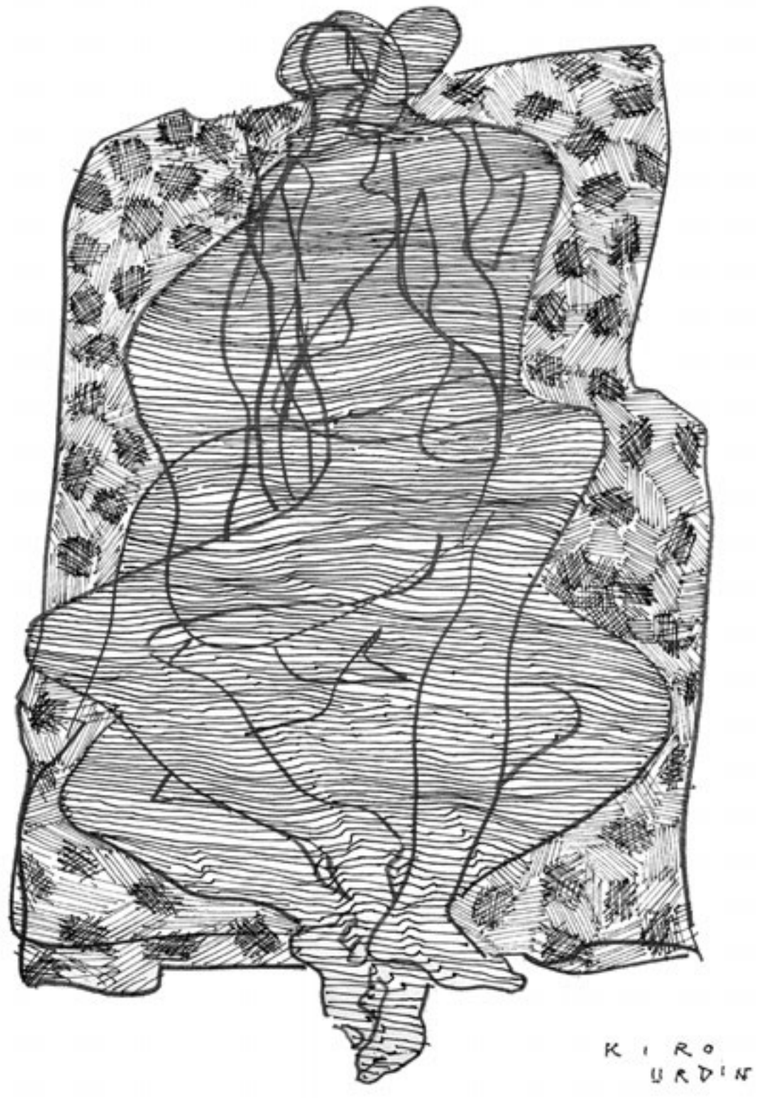

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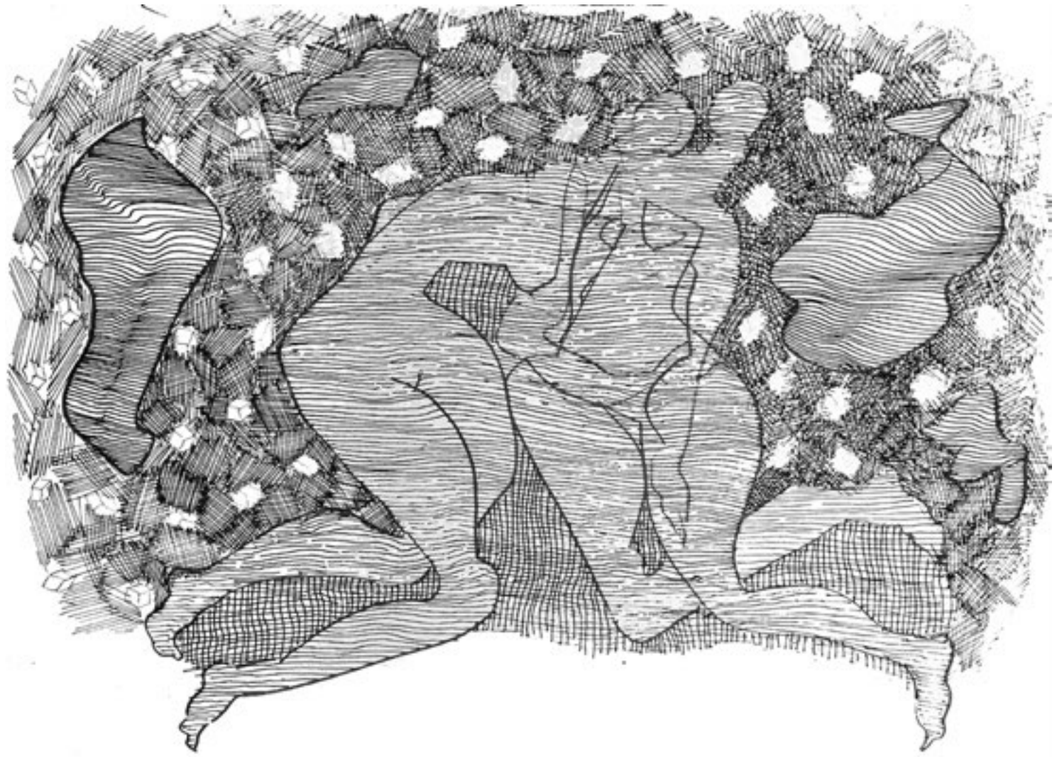

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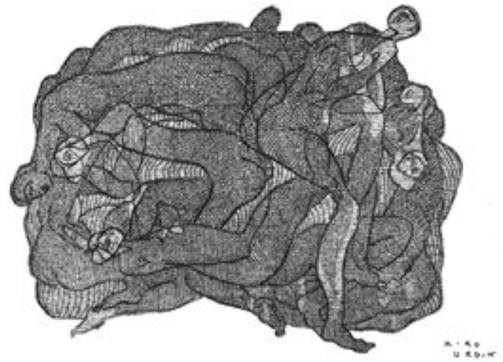




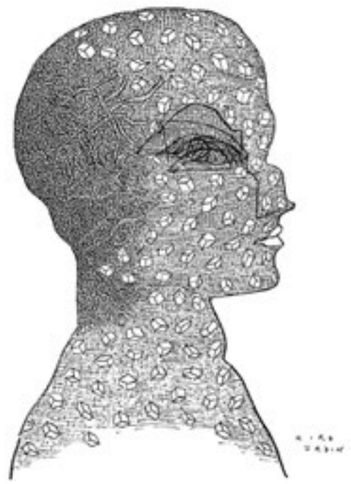
A simple rule, a difficult way to get to it.



Some
cry
for
love,
others
whine
about
it.

















TRAIN

Flee from the station without passengers

there a cold wind blows in a draught

Flee from the station without passengers

both trains and rails flee from it

flee from the station without passengers

even oblivion is an extinct secret there

flee from the station of remembrance

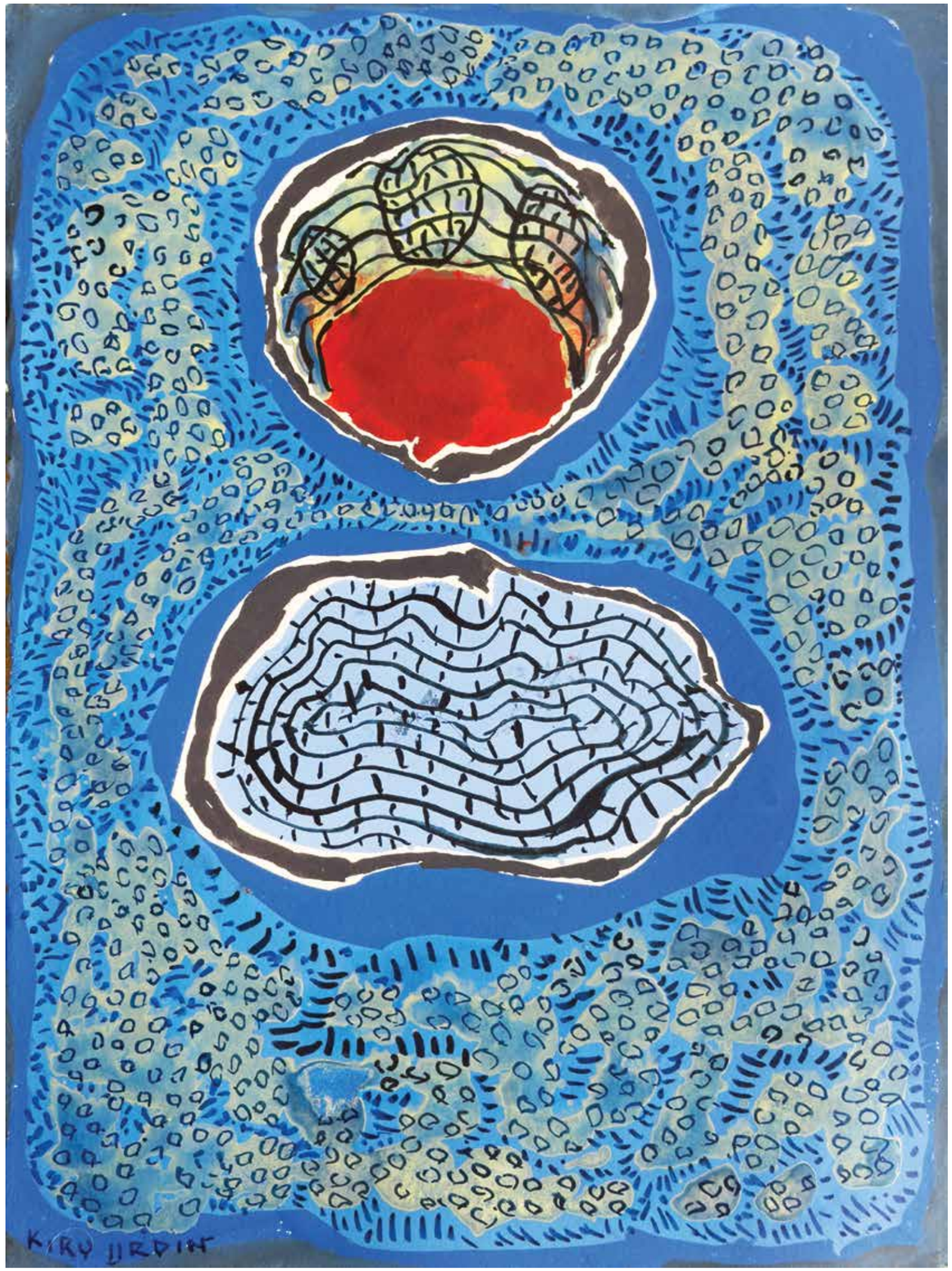
there's no one to see you there

no one to hear you

but if your soul comes back there often

you be the train

in which it will travel.



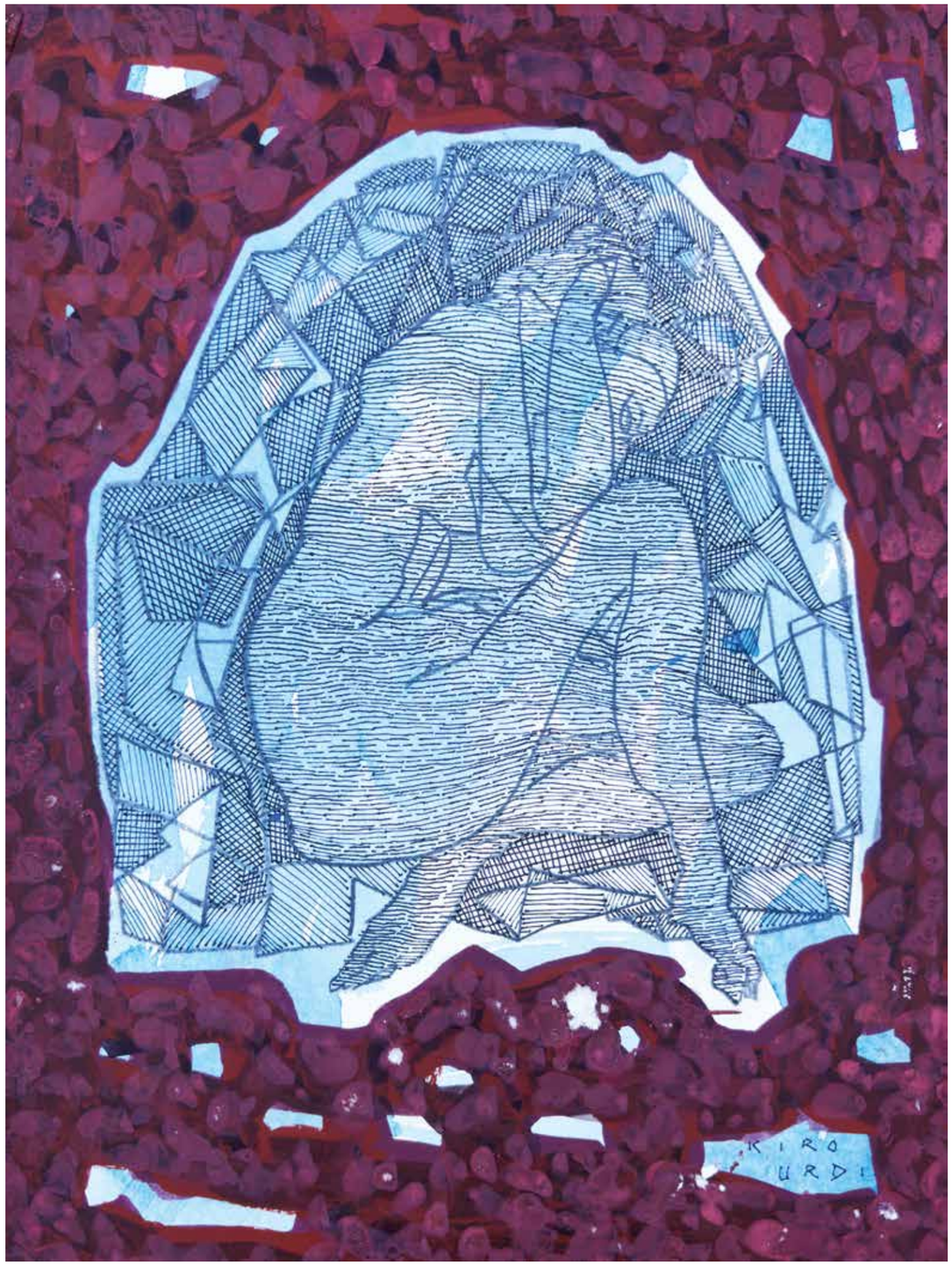
FRIEND

A friend grieved for his friend, decided to grieve for him.

The friend grieved for his friend, decided to die for him.

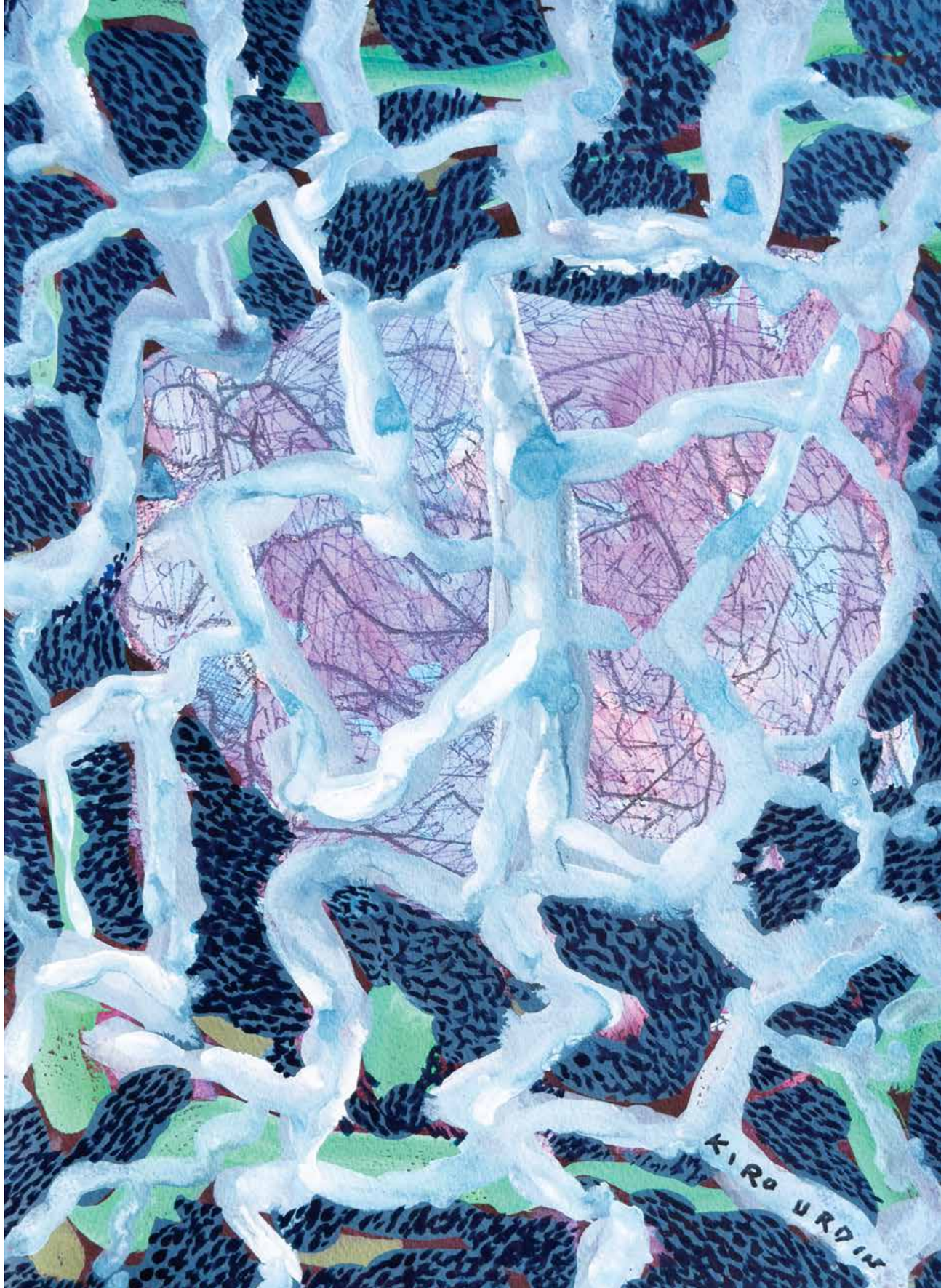
The friend grieved for his friend, decided on resurrection for his sake.





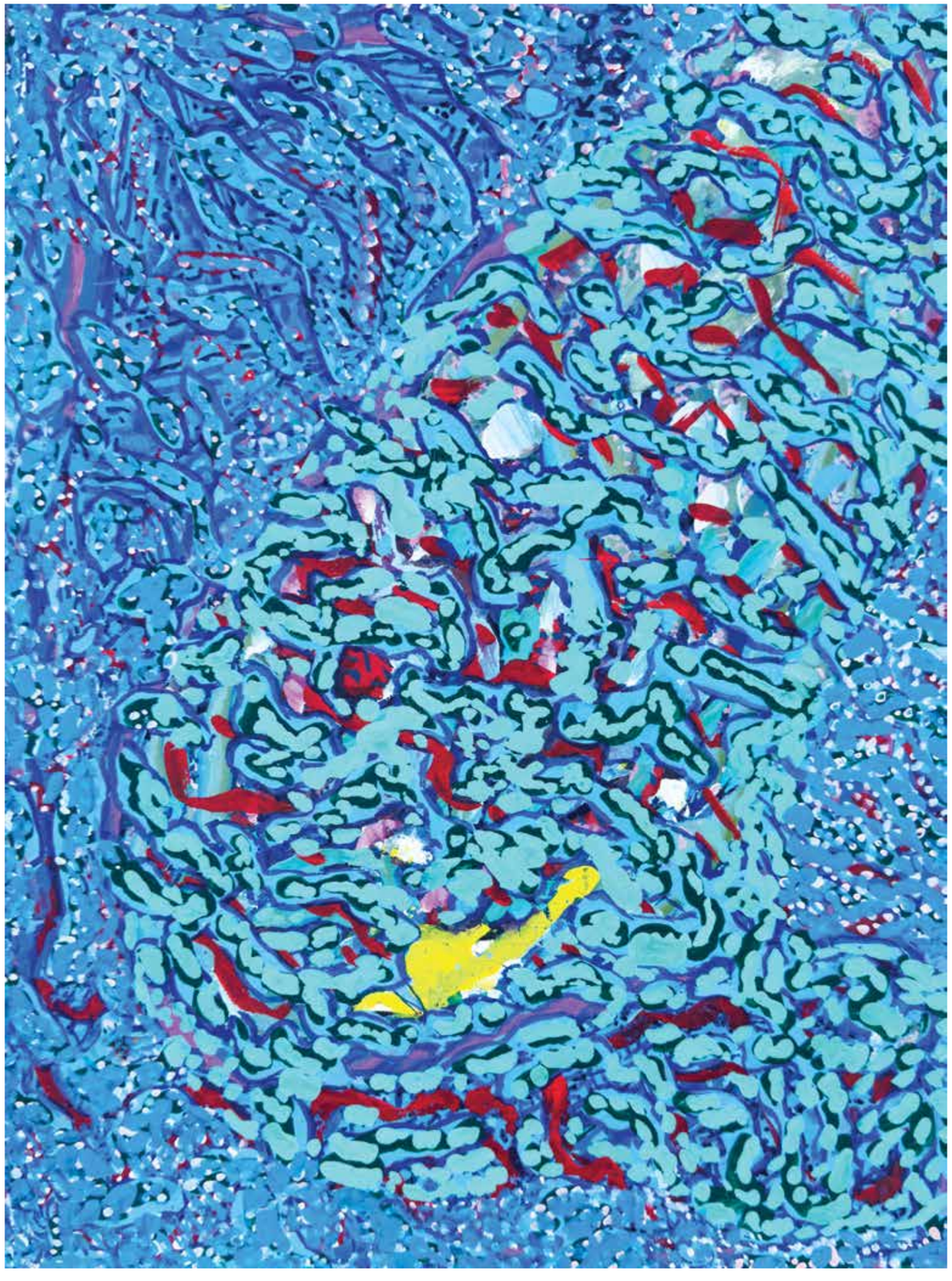
PAPER

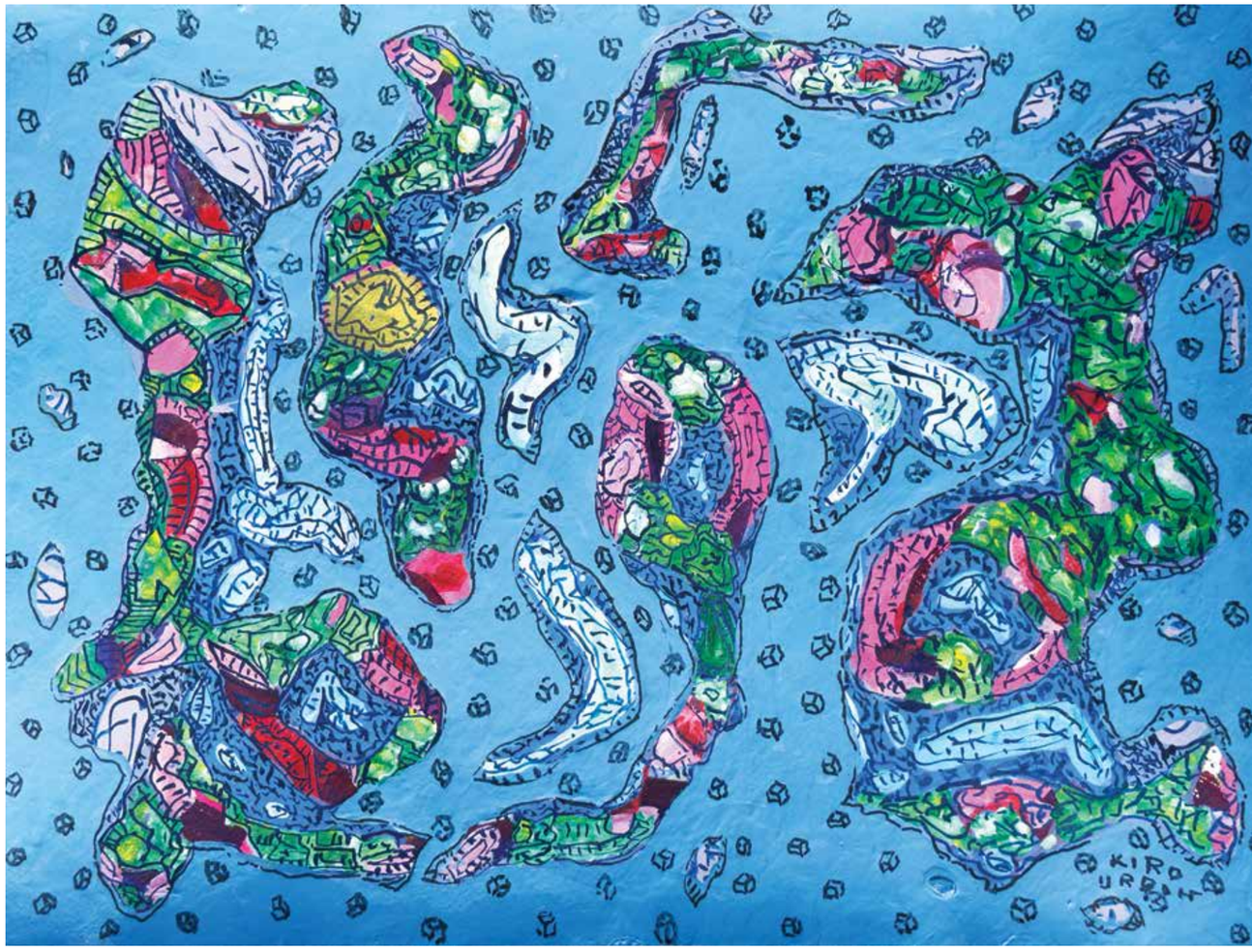
Don't ask me to tell you my story,
I don't like to speak of myself.
Dissolve into ink, become ink and a quill
and start to write after me.
I was born in a cottage of lake water,
the larvae there breathed algae,
the fishers were netted fish,
the villagers wakened the dawn of day
and each of them each day dreamed of his field.
They were pure, liked rain and sun at the same time.
In every shower their sun was born,
and in the sunshine their rain.
Don't ask me to tell you my story.
I am not that cottage any more, nor reed
nor fish, nor lake water.
I am not in rain any more,
or sun, or morning, or dawn.
I'm only a tired and crumpled piece of paper
waiting to be discarded in the street.





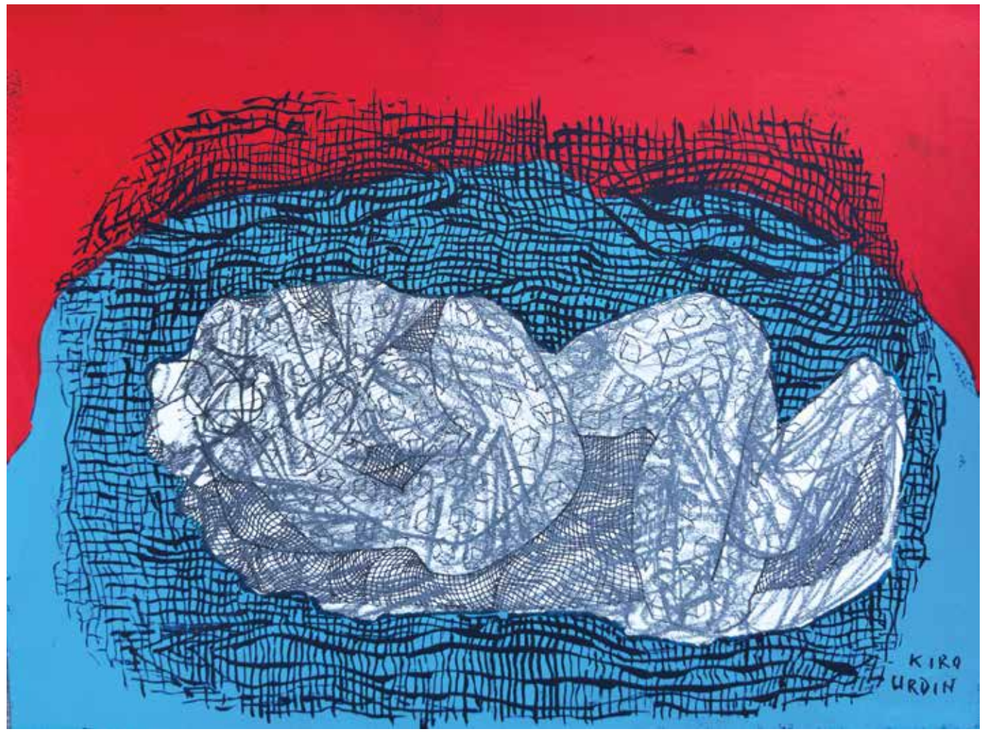






A SECRET

Be with me a little longer
tomorrow I may not be here
tomorrow the sky and the grass
may not be here.
Be with me a little longer
tomorrow I may meet
the secret I cannot meet today.



FLOWER

When I tell you that I love you
you won't be here any more,
you'll be another flower in another's garden.
If I don't tell you that I love you
I'll be another's flower in your garden.
When I tell you that we love one another
you'll start to love my flower
but you'll start to grow in another's garden.







8th MARCH

“Today is the Eighth of March,”

was whispered among the flowers.

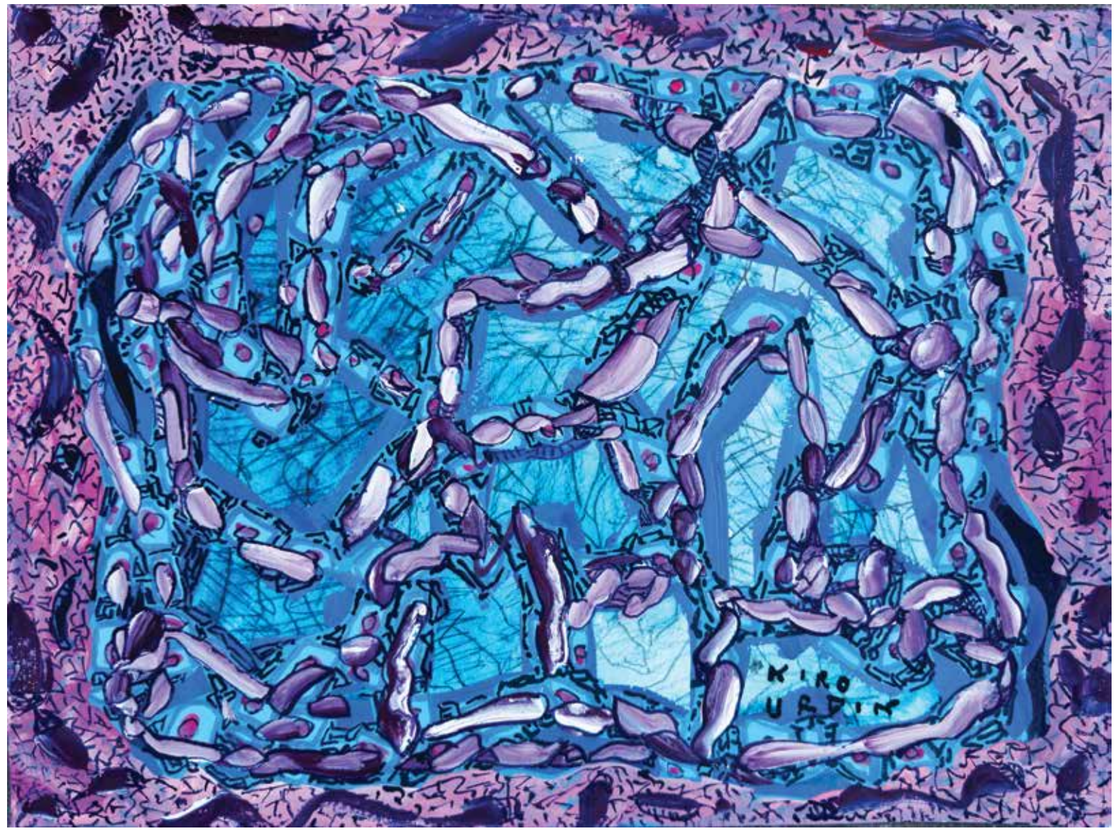
“Today is the day of passion,

a loving embrace awaits you.”



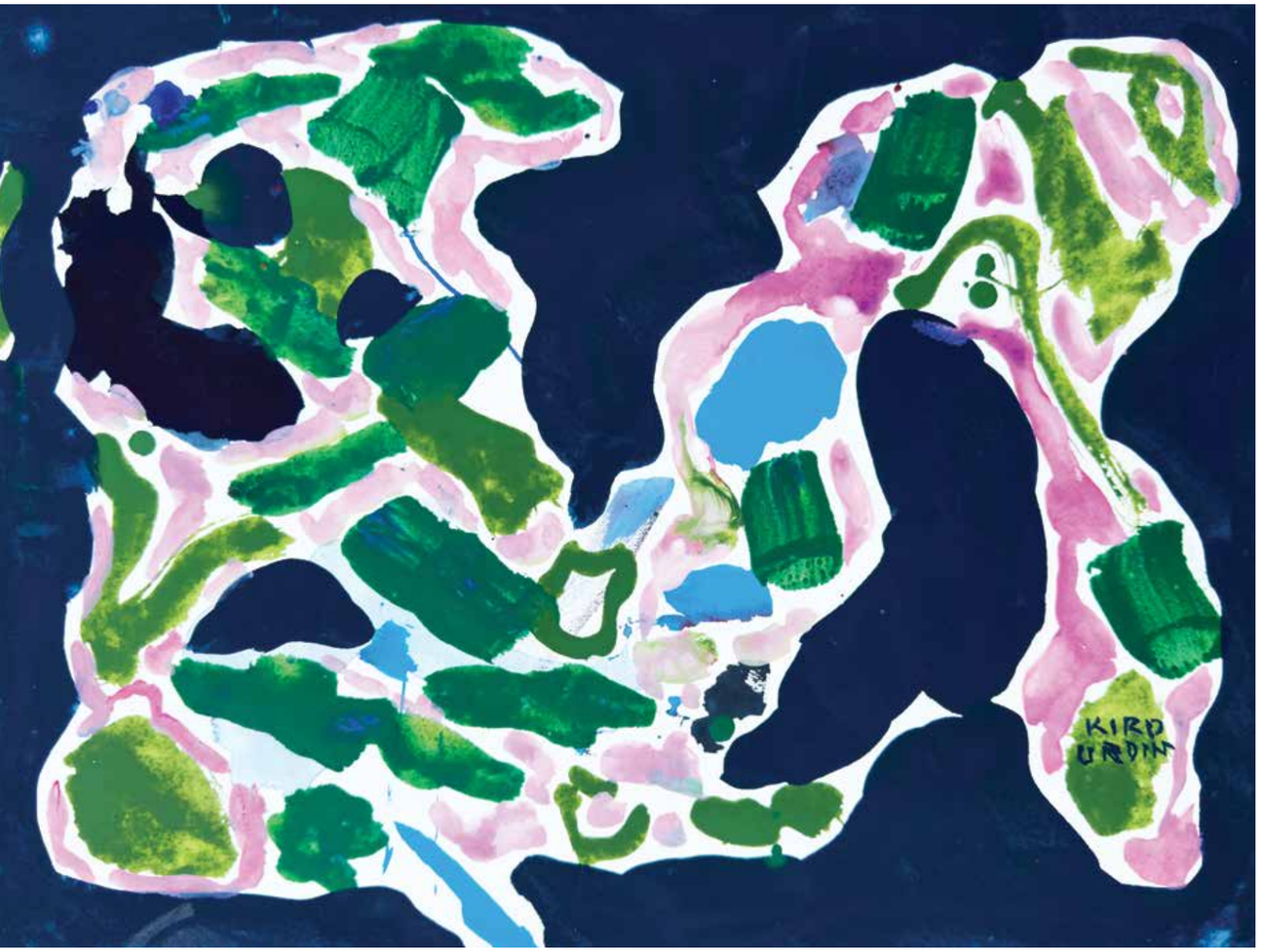
KILIMANJARO

Below the peak of Kilimanjaro
bloomed the last rose,
it message gleamed like a ray of light.
Poets gathered from everywhere
in honour of the life that had been born,
and each poet sang a poem
of eternal love
for the rose that had bloomed.



STANDARD

The man was standardly mad.
When there were clouds in the standard
The man was standardly mad.
How many madmen in clouds there were!
What the clouds wanted
was standard rain,
but the rain fell ever harder.



I smile optimistically
towards the four sides of the world.



The weather is fickle
today, and people will be fickle tomorrow, too.



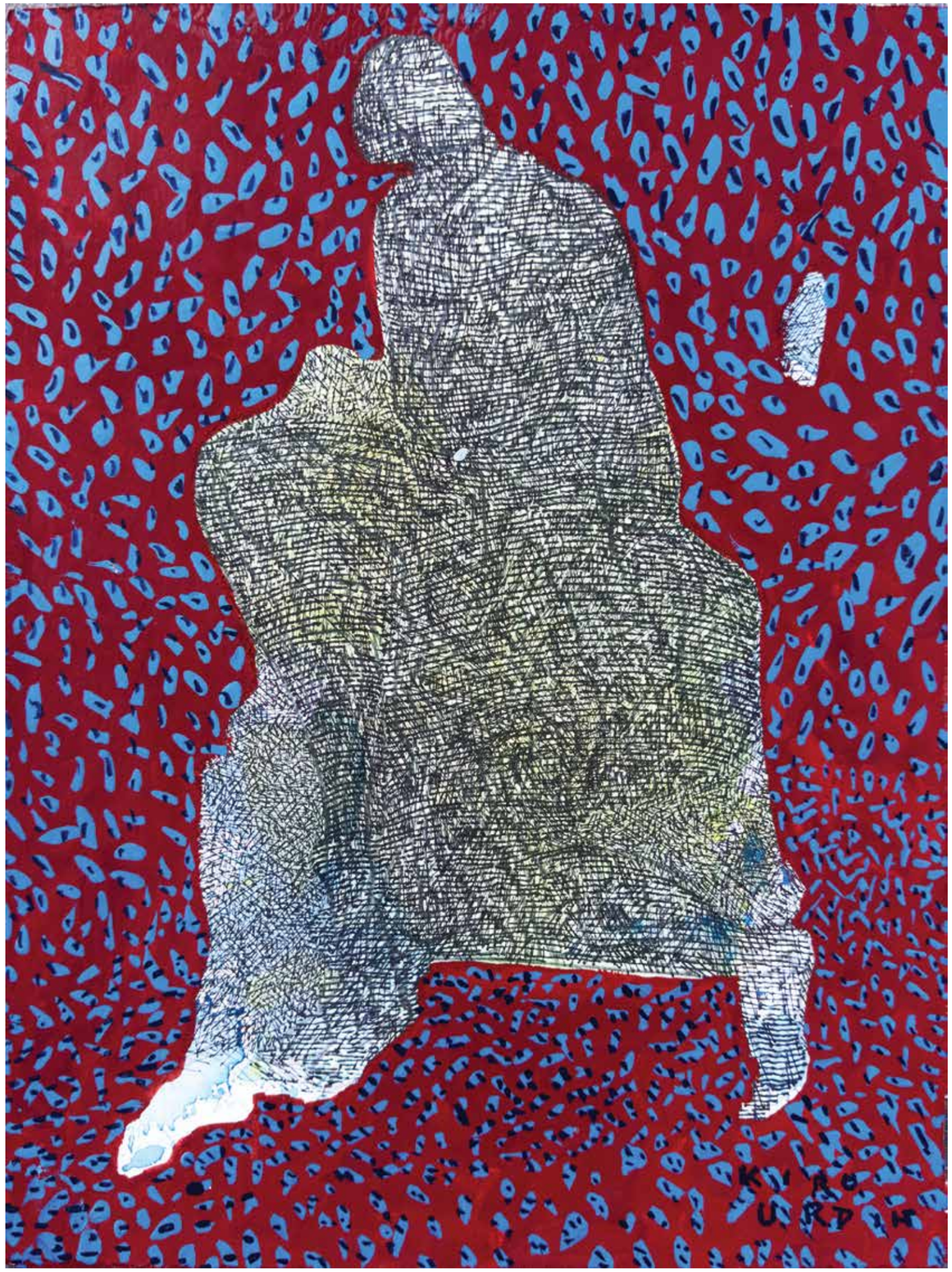


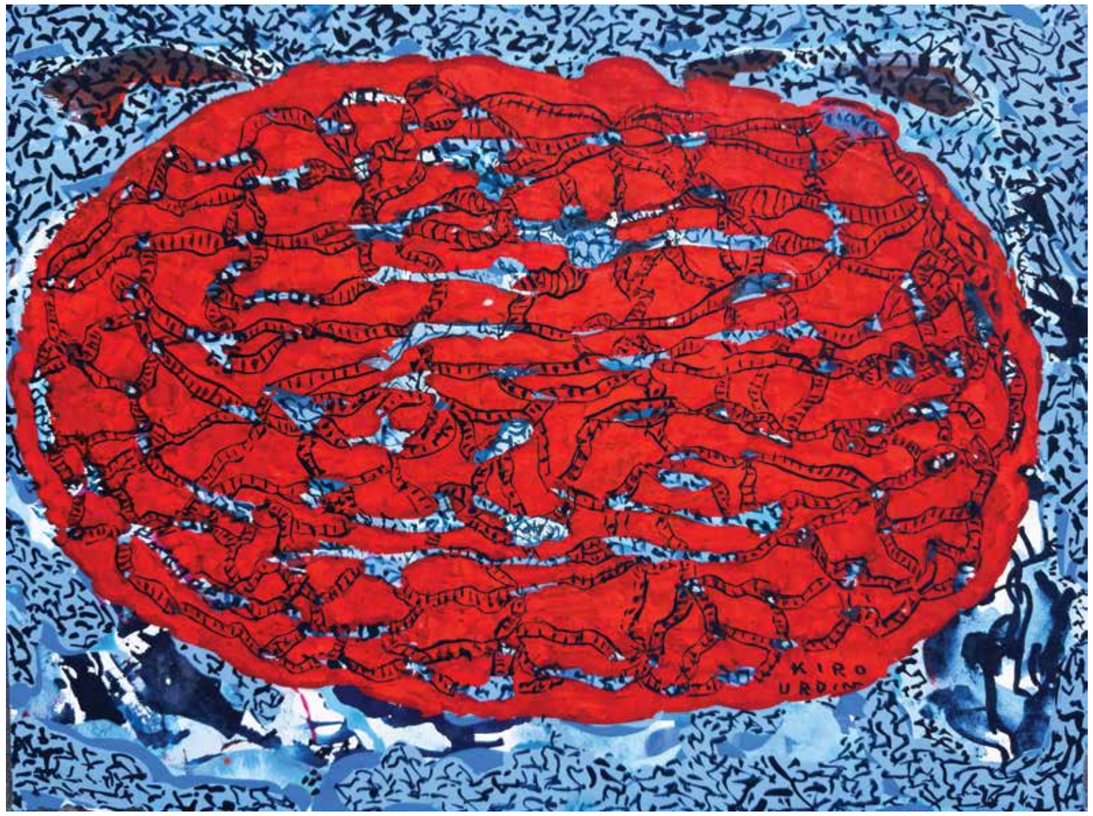
CAPITAL LETTER

Have you a comment on me?
I swallow words and letters, commas and full-stops.
But I am a capital letter and everything begins with me.

ANTELOPE

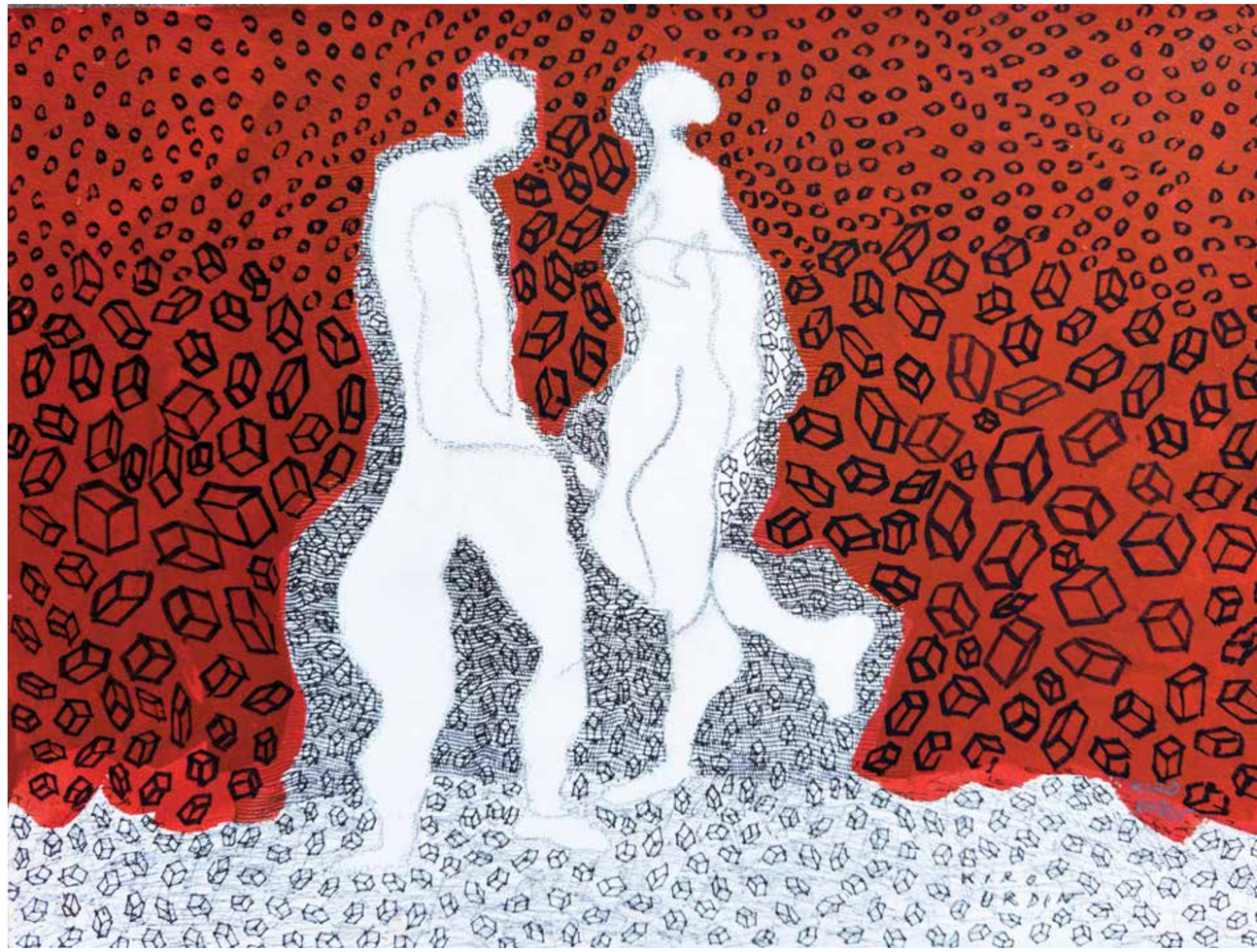
How sere the grass.
The antelope ran
through the golden
valley of life.





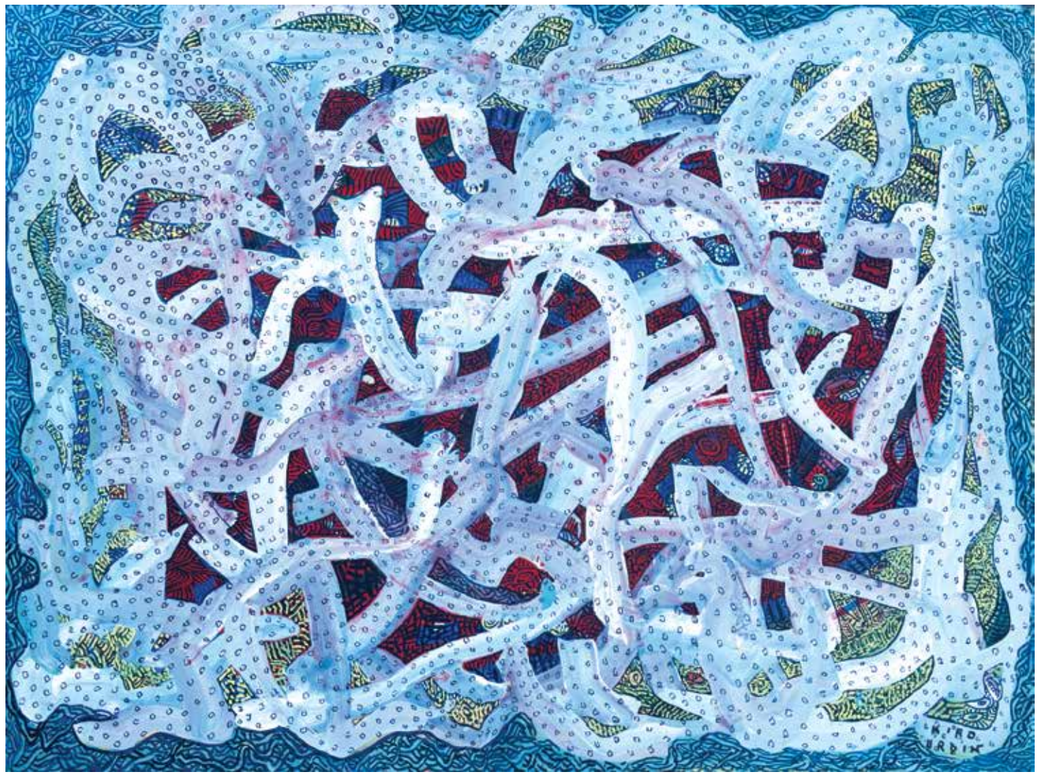
SAHARA

In the Sahara the last bird was flying,
the insects were already dead.
In the Sahara the drought was growing
like a blue, crystal net.
The Sahara was dying in that final bird.



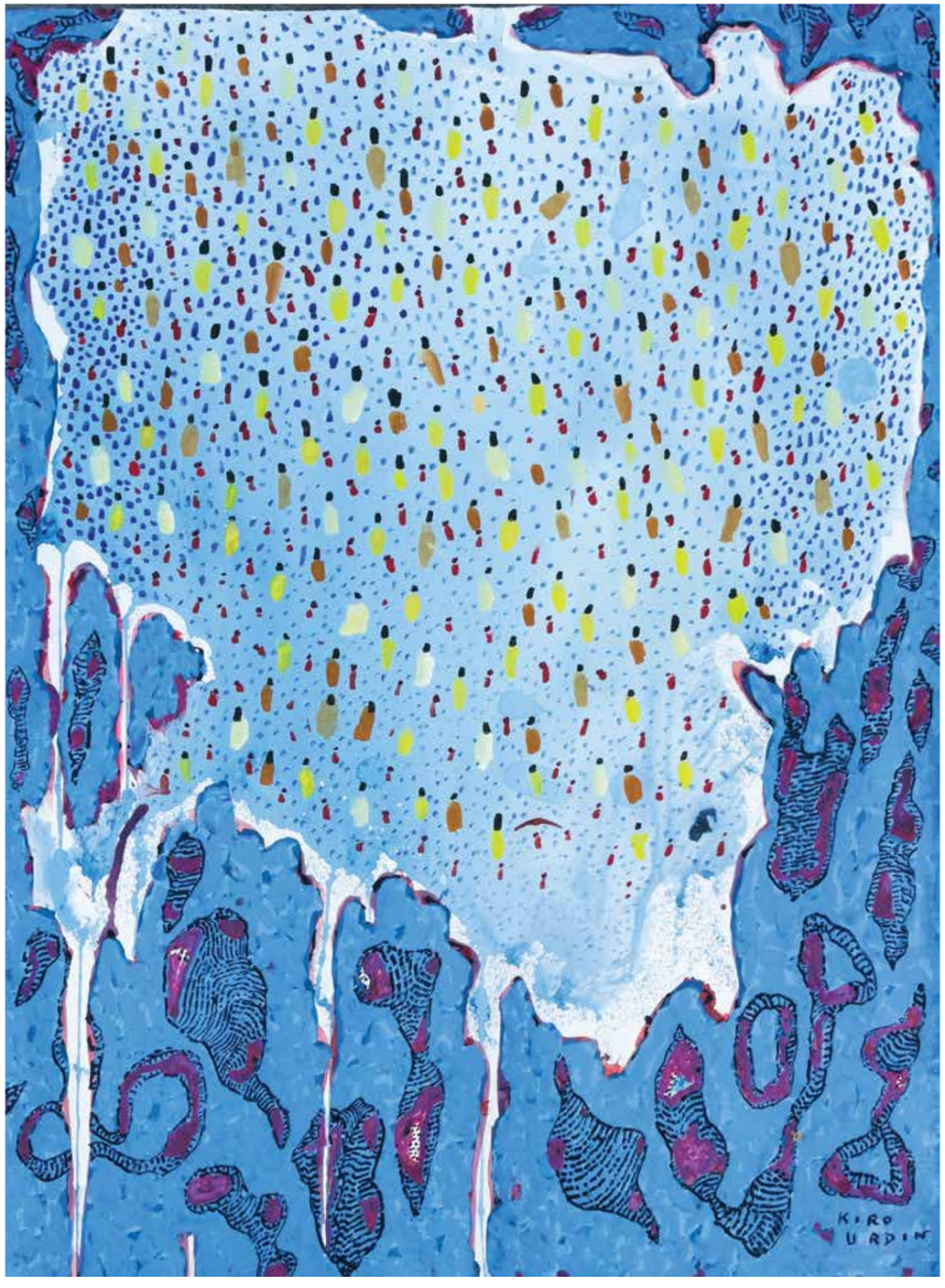
THRESHOLD

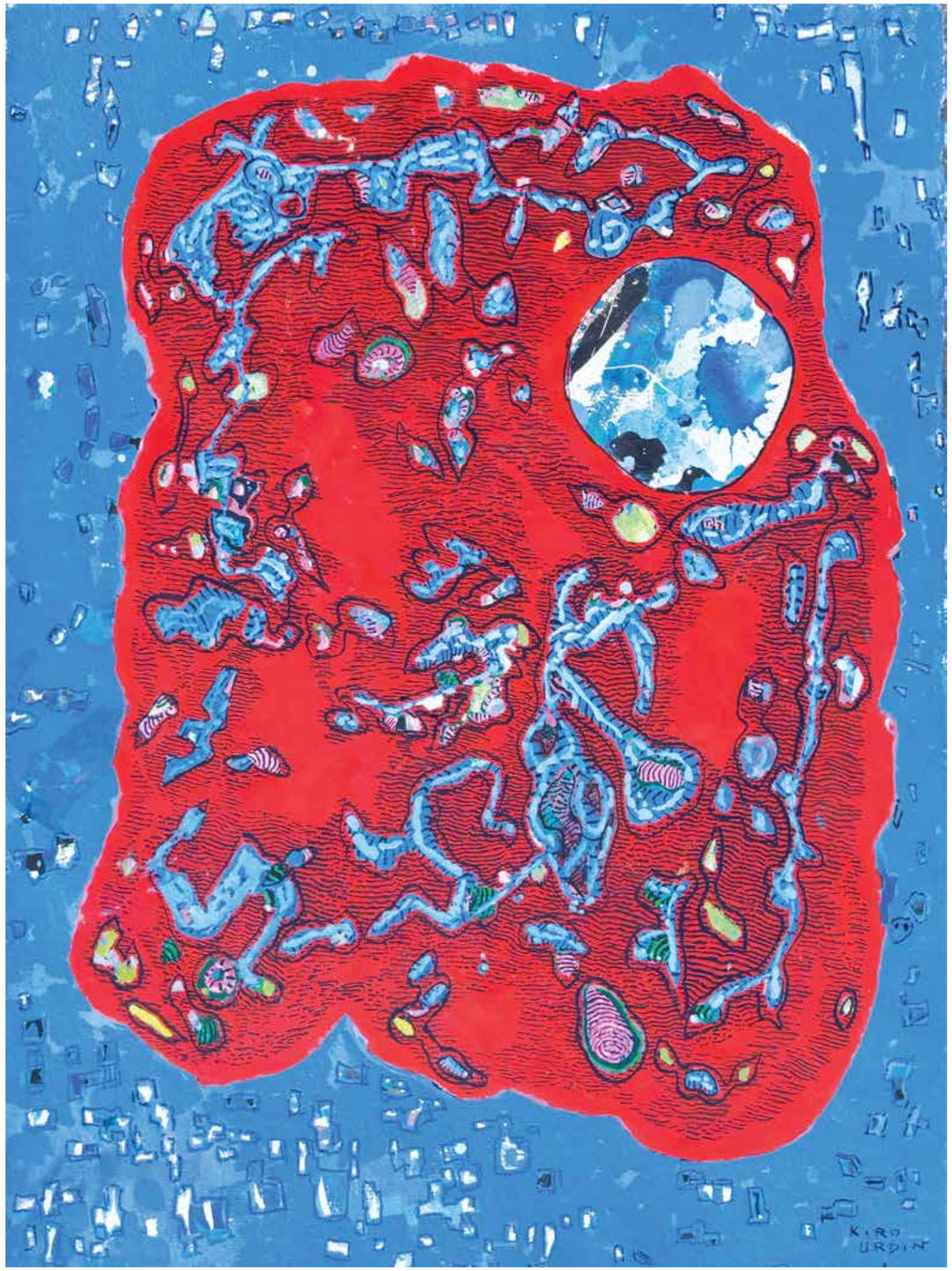
I was born on the threshold of the door
if you are love cross over me.

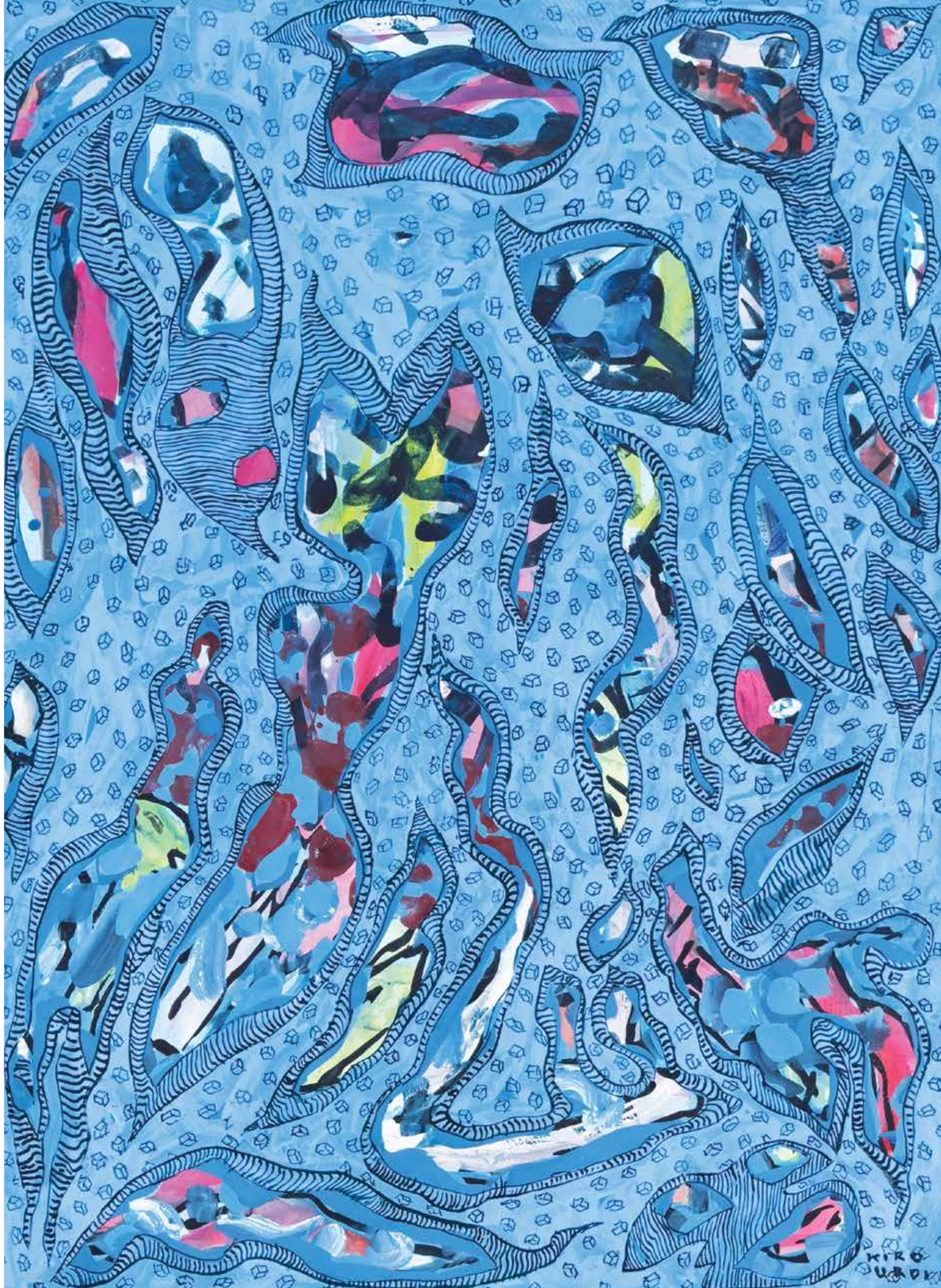


BOUQUET

Where is the spring's bouquet?
I want to be wed with it Where is love's bouquet?
I want to be wed with it.
Where is the flower of love?
I want to be wed with it.

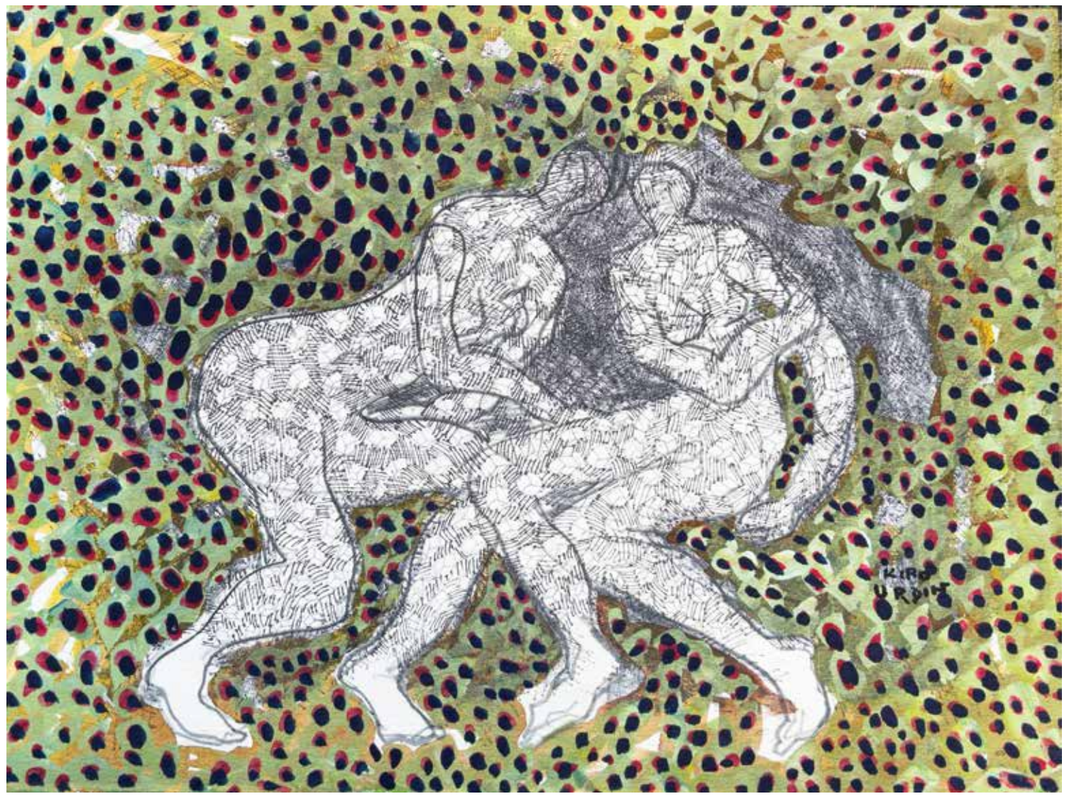



KIRO
URDIN


KIRO
URDIN


KIKO URDIN


KIKO
URDIN



POEMS

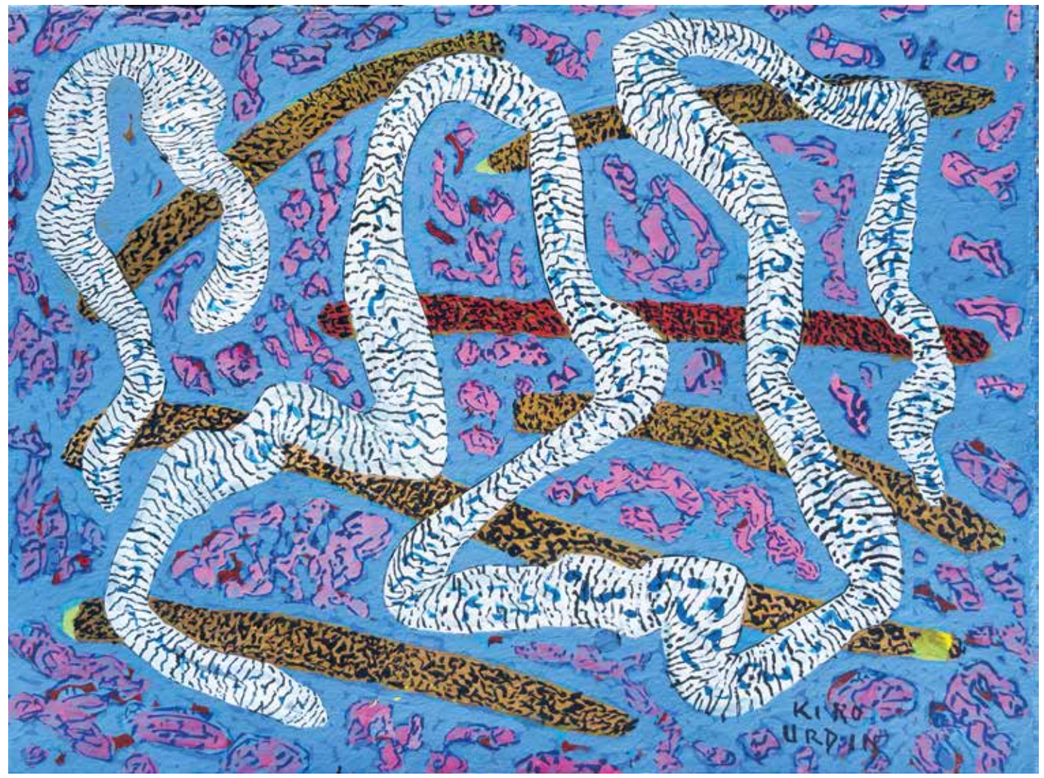
Poet,
do you know how to write poems?
I don't,
but is there a poet who does?
Poet,
set out on the road to your soul,
there lies the secret you seek.



DROPS

"Tomorrow it will rain,"
an anxious raindrop
whispers to her sister.
"Tomorrow we will leave forever,
some new cloud awaits us."



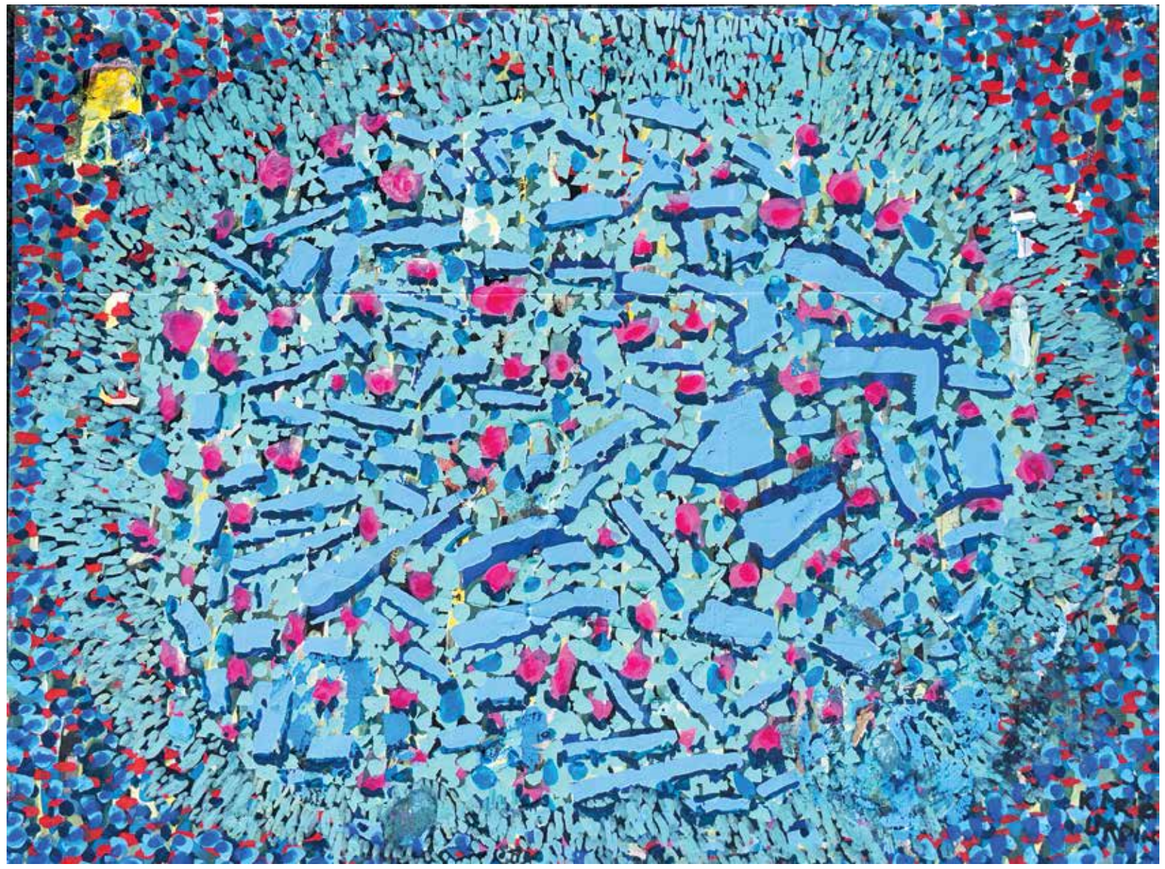


A CHILD

The child set out for
the end of the world
wanting to meet God.
The child reached
the heart of God,
reached his mother's
tender breast.

MARBLE

Tonight I wanted to whisper
something to you
before I reached the sea sand
and the two women who were alone,
tonight I wanted to tell you
that the sea wanted me to be here
next to the waves, to the sea sand,
to the two women with two roses
who were alone,
and I to be alone without myself
so that I become sand under their feet
here in the blue waters of Carrara,
and maybe the marble contained the secret
of the emptiness in your eyes
as if they knew about me
before I was here,
only I am neither sand nor water,
but marble in the hands
of Michelangelo.



LENS

What can I say to the lens!
It looks at me and you.
Isn't it my eye, isn't it your eye?
What can I say to the lens?
It looks at us, me and you.
Which of us should be first
to speak to it?

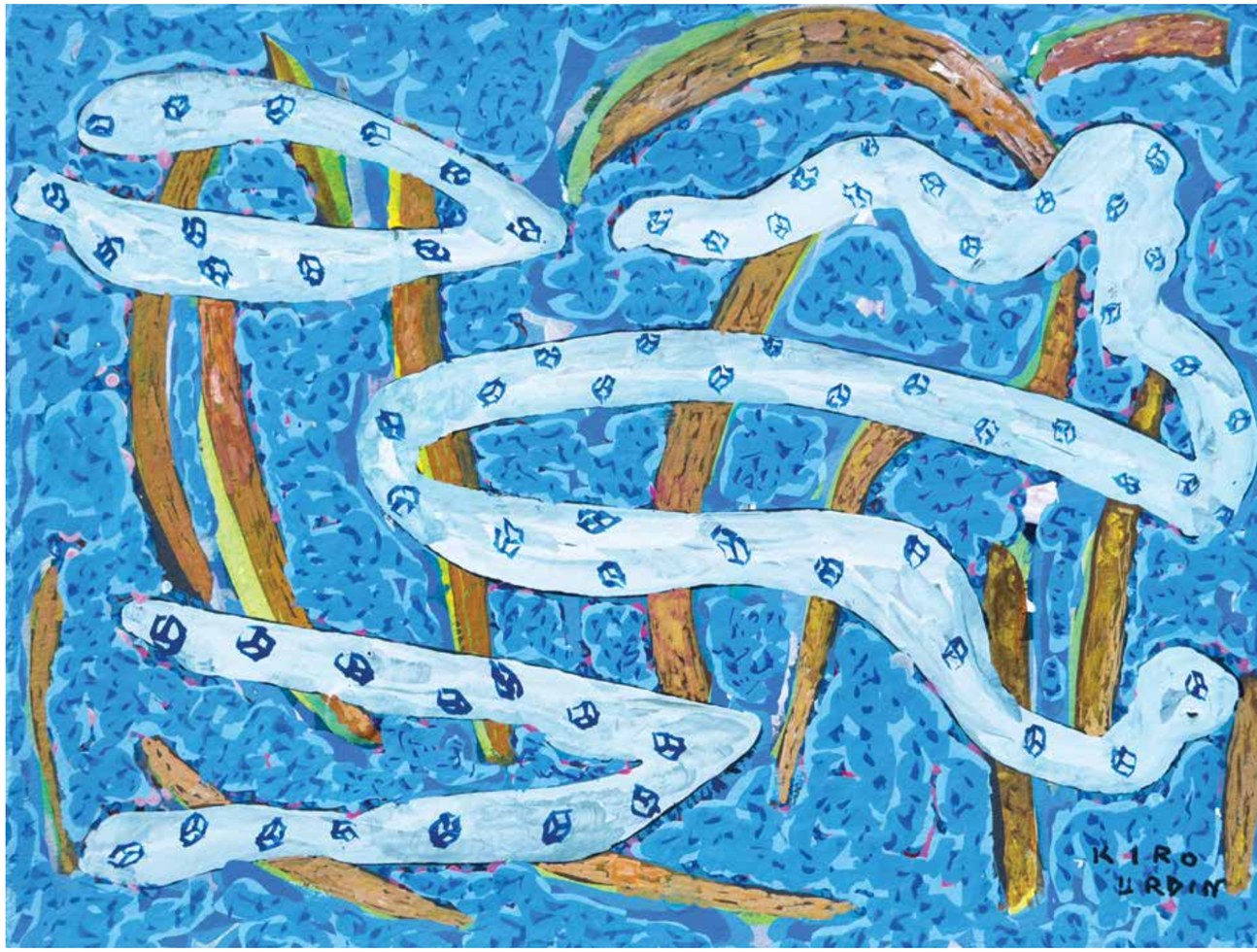

KIRO
URDIN


KIRO
URDIN



HUMANISING

Man decided to humanise himself
and from a man became a bird.
The bird decided to humanise itself
and from a bird became a plant.
The plant decided to humanise itself
and from a plant became a heart.
The heart decided to humanise itself
and from a heart became love.



CONCERT

I will invite you to the concert of death.
It will be free to all, everything will be free
– sorrow, tears, oration.
I will invite you freely to the concert of death.
But is there anyone
who knows how to hold his tongue
for death is weary.



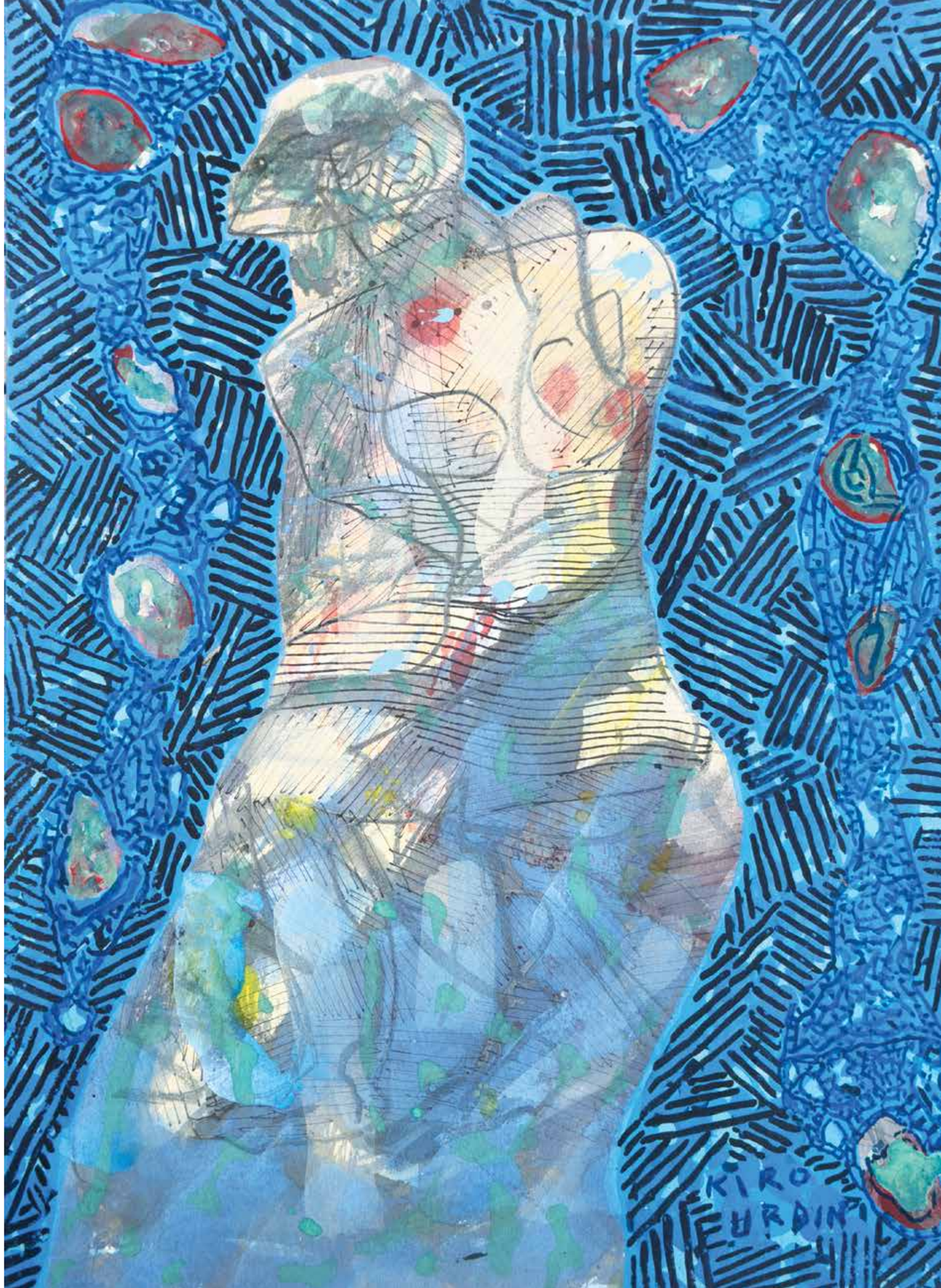
Man: NO, NO. – Woman: NO, NO, NO, NO, NO,
NO. – The sum of the words explains
everything.



Cure your heart
with more love.



Five people, five continents,
one person a universe.









What steel hammer shall I
use to nail a wooden nail?



The environment would remain
healthy if people did not
descent from humans.




KIRO URDIN



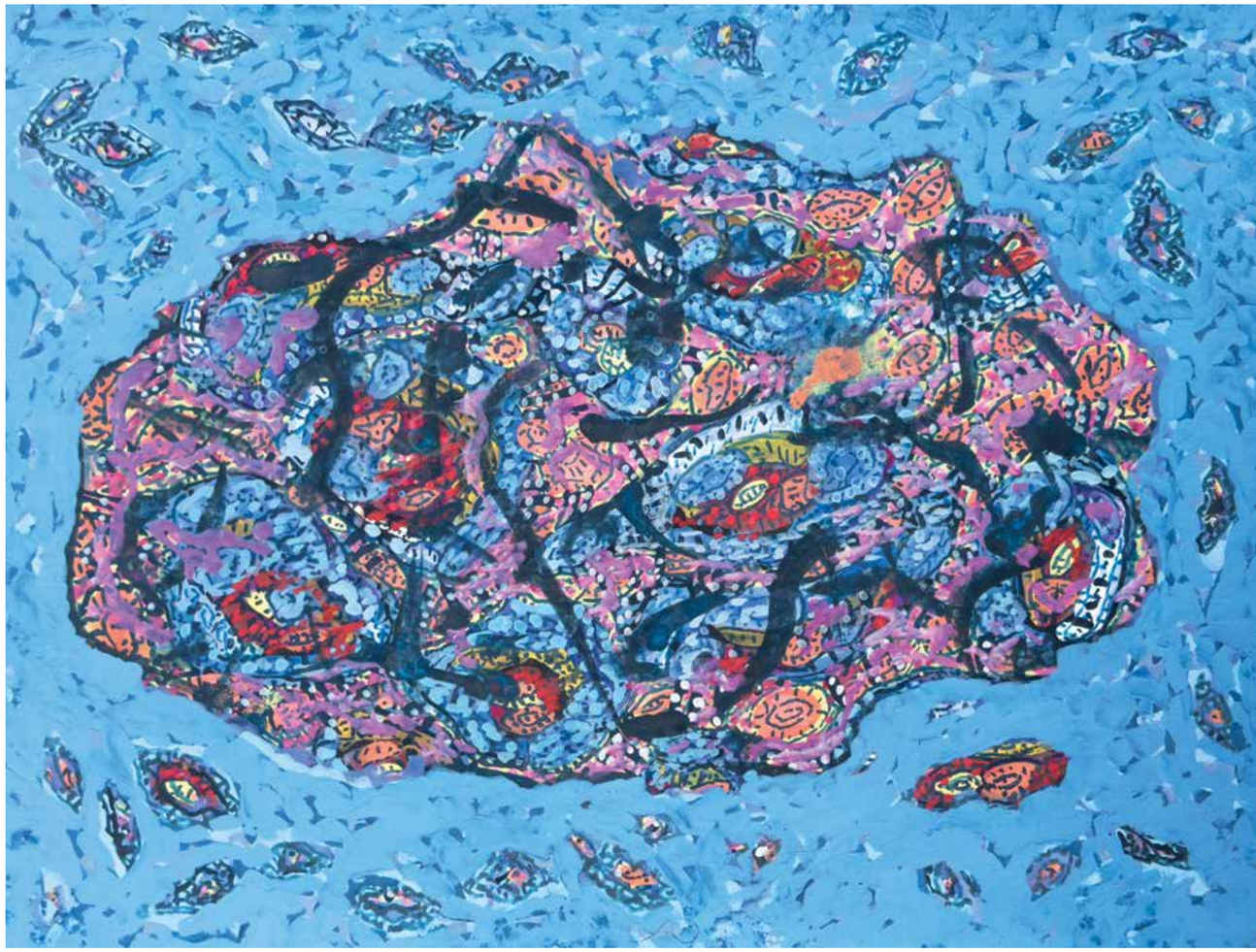
The language of stupidity is universal,
it needs no translation.



A general cosmic rule;
the stars are spots.



Write the novel of life in four seasons.



I apologize for my future mistakes.

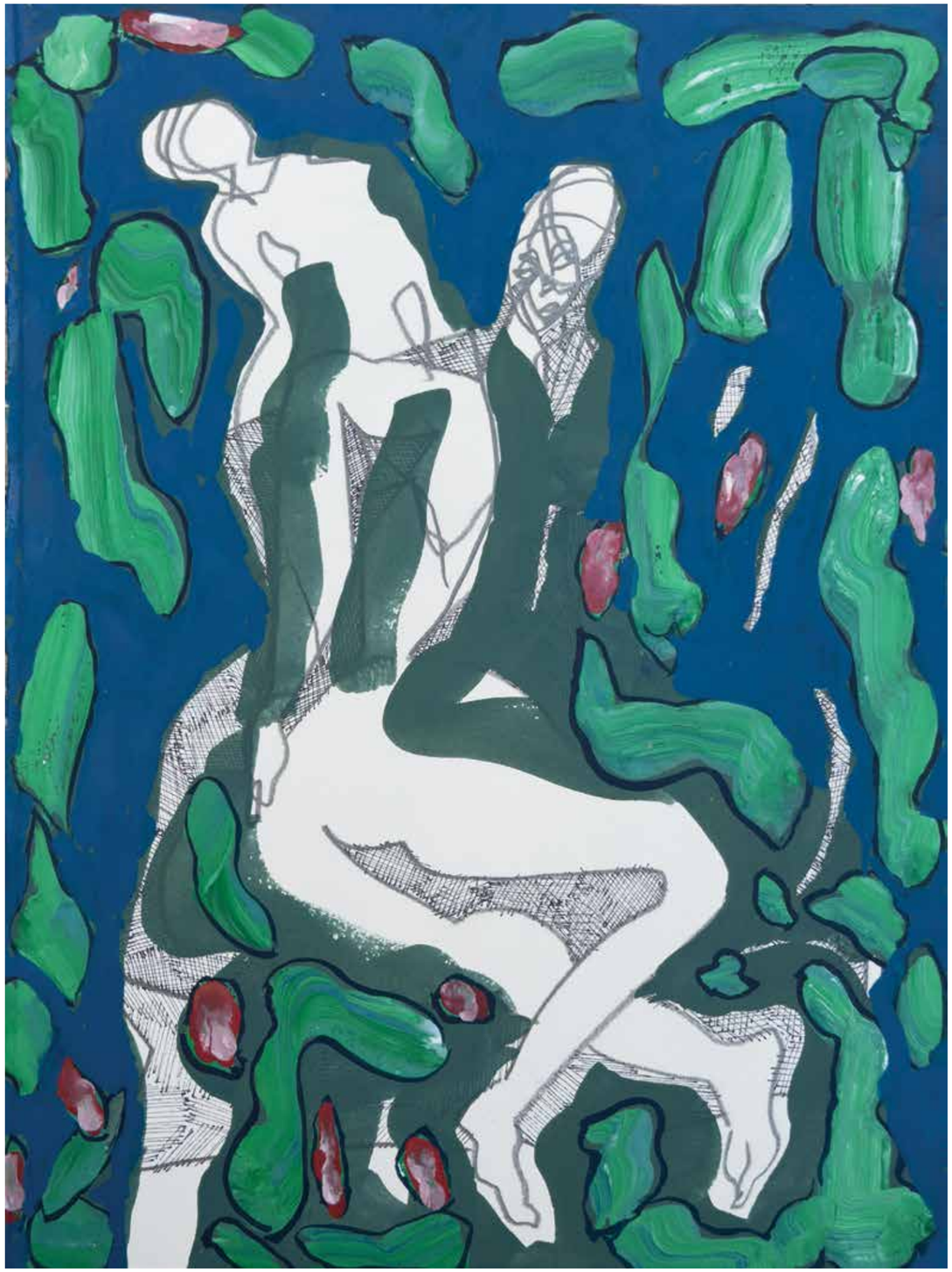

KIRO
URDIN


KIRO
URDIN


KIRA URDIN



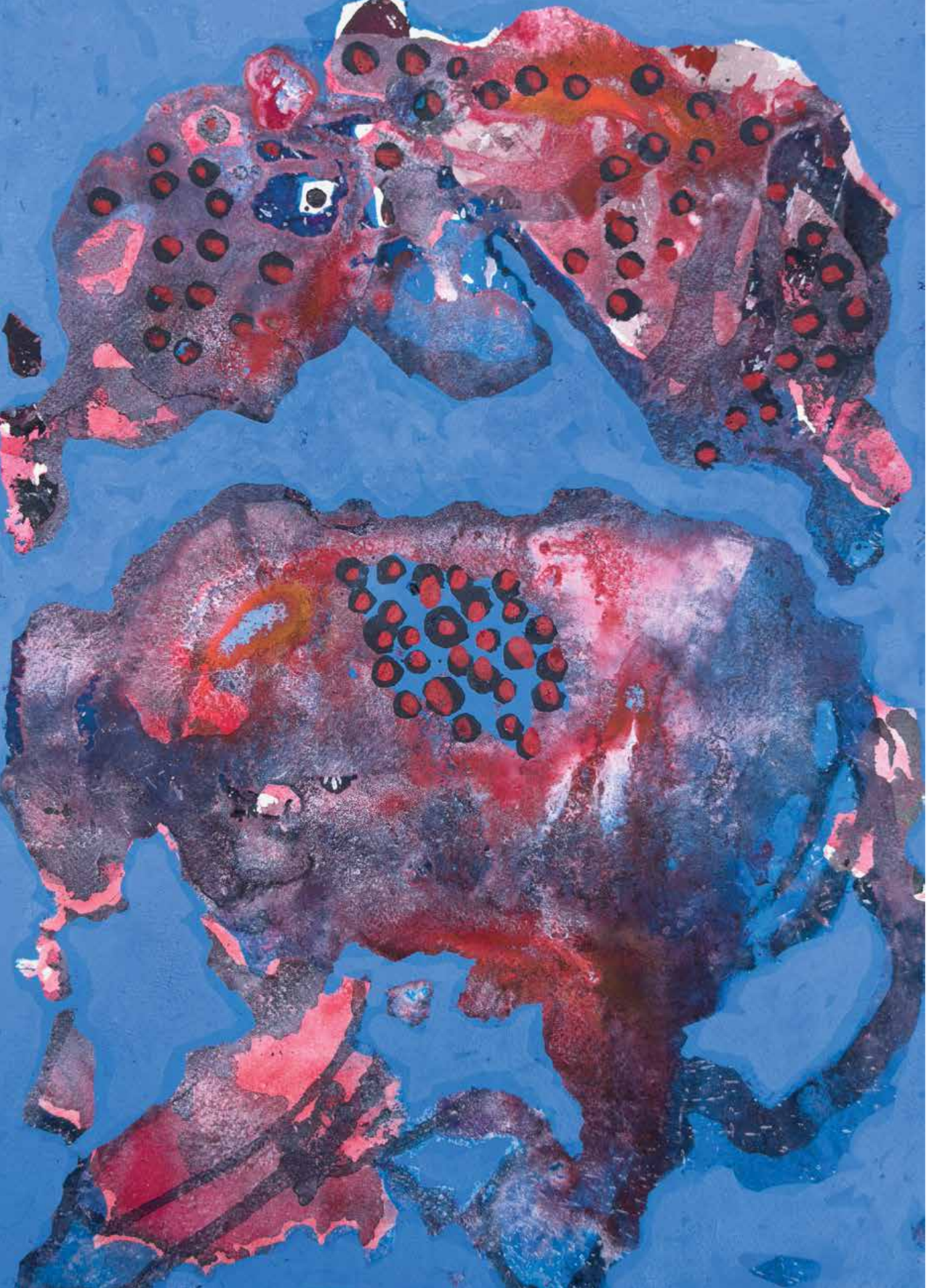

KIRO
URDIN







Be short, the long
way is uncertain.





Every mountain has a
peak and every peak has
its highest point.



I will go away on a
holiday in an exotic
country, I want to be bored imaginatively.



Move the rock you
stand on if there is a spring underneath









OMO VALLEY

BY KIRO URDIN

How should I begin the text? In the words of painting – with paint. Why is Africa called the black continent? I don't know... and there are other areas located on the Equator.

But... it is called like that everywhere...My last trip to Africa took place recently. In the plane bound for Ethiopia green thoughts came over me: isn't the world entering a critical phase? Everything is on the rise: crime, population, disasters, differences between the rich and the poor, the use of silicone breast implants, false smiles, poisonous waters in which we bathe, or we drink, the production of medicines... Planet Earth gave birth to man, and he does everything to destroy it.

There are no brakes in his hands anymore. Only money and money... And where is he? Where will future generations be?

More and more robot is entering his soul. But the soul' s no chemistry to be understood. It is a cloud which is all over. Inside and outside.

Nowadays, things happen this way. Tomorrow is already today, and today may be forever. But let me begin with the main topic...

I drink my first coffee in the small town of Jimba, in the area called Omo Valley. About ten years ago, at an airport in Costa Rica, coffee experts explained to me that the best coffee was being grown in Ethiopia. Another coincidence of the same product, in the Paris Latin quarter, told me that the most expensive coffee comes from the Blue Mountain in the Caribbean island of Jamaica. A third professor, an offended agist from London, claims that the people on that island originate from slaves brought from the same country in which I now drink my coffee, and I, even without wanting, called to mind Usain Bolt. And I say to myself – everything seems to be coming from there. But let us also mention the first Lady Lucy. The parts of her skeleton that have been uncovered have already become an archeological legend. As we all know, she also comes from the same soil. But let me get back to the Omo Valley area. The word wonderful is not enough to describe it. There are two national parks. The first one is Mago and the other one carries the name of the area which we are discussing, Omo Valley. Mago can be said to have been created for the adventurists and the second one to have been intended for the masochists. In the middle of the above mentioned area the river Omo runs as a lazy, wriggling python...

It is the source of life for everything around it. I pass to the other river bank in a carved-out dry tree trunk resembling a sailing vessel with a member of the indigenous tribe Hamer. Suddenly, he takes a small corroded bowl and dips water from the river. His face reflects pride, as if he wants to say that the entire river is like a pure source. In Africa the sun is plentiful and water is the mine of life. It is the privilege and magic prayed for by the holy spirits of the indigenous groups living here. That is reality and everyone respects water. After all, wasn't life born in water? I pass the river in the dry carved-out tree trunk, the river runs lazily, one would say that it moves within itself. On both banks the yellow-grey sand cover has hardened from the droughts. The trees are low and wildly outspread and only a single thicker trunk, immediately next to the shore, invades the space. It is dead and no birds stand on it... there are thousands of them around...but they are not like those of Hitchcock. Many coloured and joyous, they seem to move the blue sky over the magnificent landscape. Here secrets are mixed with everything. And when night falls, the sky turns to a huge lighted disk dotted with stars... but as soon as they go out, darkness swallows everything, like a black sticky ink. A black illusion of everyday reality...

My guide and I have just entered the small hotel in the Turmi settlement. It is a one storey hotel. In the middle of the yard there is something resembling an improvised balcony, a young girl is serving coffee, tea,or something to eat. The walls of the rooms are painted in bright green and yellow. In any other place they would have been kitsch, but here they are a harmonious part of the space. A hotel room costs twenty dollars. It has a bed and nothing else. The water in the sink stingily flows for a short period of time, but it doesn't have to be like this always. There is drought all around, or something resembling it. And the herbs, the shrubs, the low trees have adapted to survive in part of that space. I say to myself, in which code of life does the secret of this all lie?

It's evening time. I sit on the threshold when a small frog jumps in front of me. From experience I know that in Europe they live in deep places or where there is water, but here frogs live in drought. Strange frogs... so I might be ignorant. I order an omelette and the second course on the everyday menu, which is pasta with finely chopped cattle meat.

Ah, what an omelette.

How domestic animals are wild. They live freely in the surroundings that are still as they always used to be. The following three days that I spent in the hotel I ate only omelette, paired, of course, with several coffees. People here are black, but only until they smile. Then their teeth shine with whiteness, even more beautiful than that of ivory. Here a white person would seriously think about whether to smile. And shouldn't even mention the direct look and its sincerity. These people are neither naive, nor ignorant. They have the power to understand something before it happens. Therefore, for thousands of years they have survived hunger, drought, floods... There are many laws in life that people in industrial surroundings cannot understand. Even if they do understand them, they will not understand the reasons why they are such. The modern man has simply detached himself, as the bark does from its trunk and does no longer resemble his own self. But birds alight on the trunk and the branches, not the bark.

In short, everyone that has come here becomes a part of the landscape. He adopts the pigments of this world's spirit which does not ponder why things are as they are. There is simply no need to do so. Here there are no parking lots, no taxis, no traffic tickets, no noise. Life extends between the sun, the space and the clean air. But it is no longer like that! A few kilometers further, huge bulldozers butcher the wild space. A new road is being built. Africa is adjusting.

Here one can still find the members of the "tribes": Mursi, Bodi, Konga, Muguji, Ari, Numa, Hamar, Arbore, Karo, Surma, Dime, Kome... they persevere, they live. To see and experience these wonderful members of these ethnic groups is a genuine warm stroke for every heart. Some of them have their skin engraved, others have it painted and the rich variety of additional decorations helps to enrich their beauty even more. Natural spontaneous people, as if their heart is expressed through their smiles and with a direct look, which today is increasingly rare to find, they have nothing to tell. They are what they are, here on their own territory, on the dried off land inhabited by the ghosts of their ancestors. The discovered skeletons bear witness to a period of two or three million years or more of life on this continent.

The Homo sapiens originated here, just like the above mentioned Lady Lucy. It is from here that modern man took off into his progress, and he returns with machines to destroy the archeology and the archeological testament of his own soul, burrow burying his own genetic tree... Here I remember a certain thought saying: "The more I get to know people, the more I love animals" and I begin to wonder whether he was thinking of contemporary people. But this is on the nature on man. To create and to destroy. Therefore, sometimes history goes forward and sometimes it goes back. Actually, death here has another dimension. These simple people, with an authentic culture, are on the verge of final extinction. Firstly, due to the inevitable conflicts between them and secondly, much more terrifying, due to the power of capital and financial centers that direct things from the outside and transfer evil to their own ground. Unfortunately, they are not that numerous, the number itself marginalizes them.

And let us not even begin to talk about the political means which they have at hand. If I continue writing on the topic, a much, much longer text would be needed. Therefore, I will make things shorter. I'll try to say some information through photographs.

Despite the physical difference and even the linguistic one, they have something in common.

The belief. Their religion can be said to be pagan, but they believe in the force of the cosmos.

Everywhere around them and above them are the holy spirits of their ancestors that can transform into stars, rain, wind, drought...

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































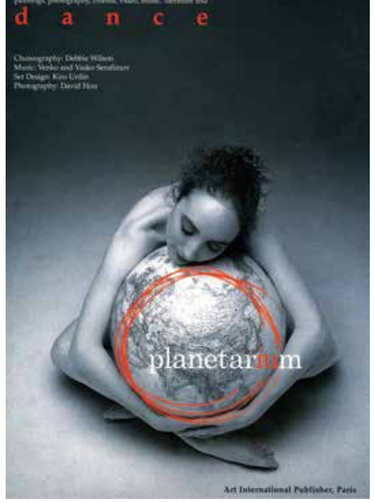


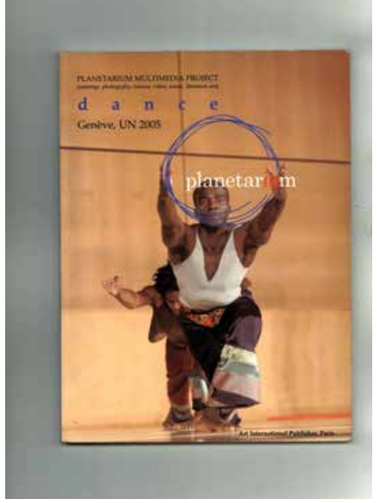
Kiro Urdin (b. 1945, Strumica, Macedonia) is a visual and multimedia artist, filmmaker, and the artistic founder of the Planetarism movement. His work encompasses painting, film, dance, sculpture, photography, literature, and philosophy, with a central focus on uniting cultures and artistic disciplines. 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.

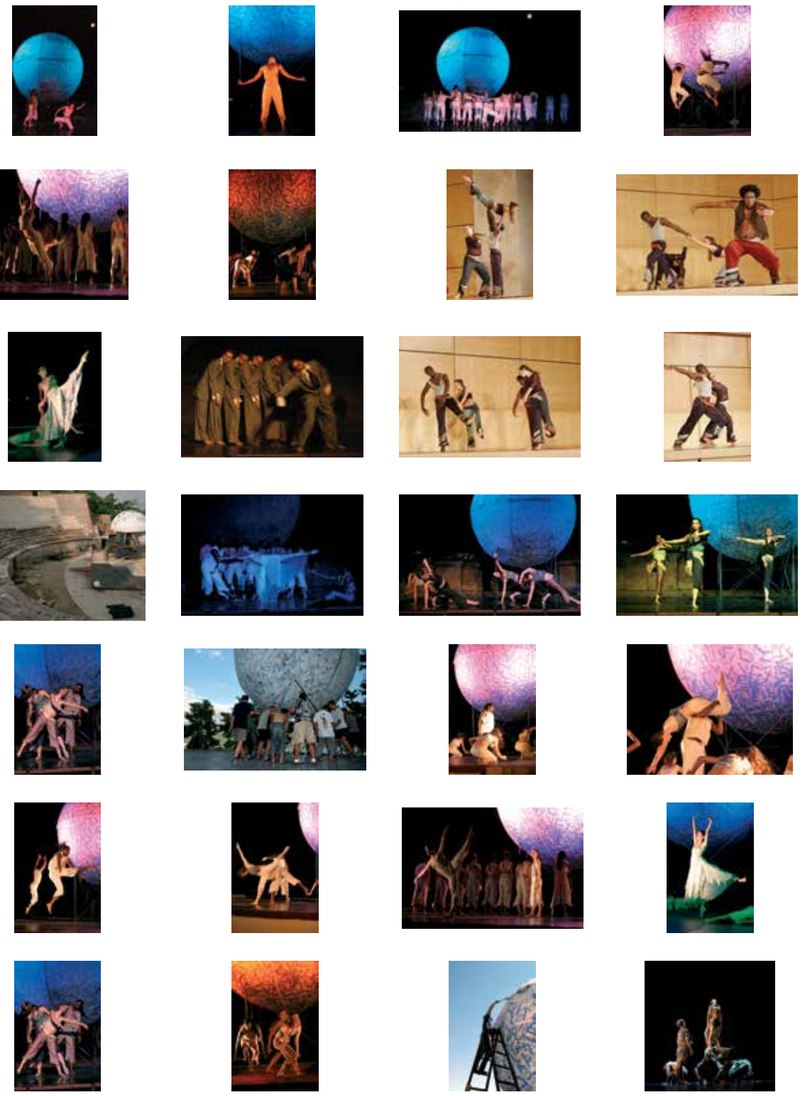
Urdin has been exhibiting his paintings internationally since 1986, with exhibitions in major cities such as Yokohama, Los Angeles, London, Stockholm, Bratislava, Paris, and Brussels. His most renowned work, *Planetarium*, is a 48-square-meter oil painting created over two years at more than 30 locations 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 Planetarism 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.





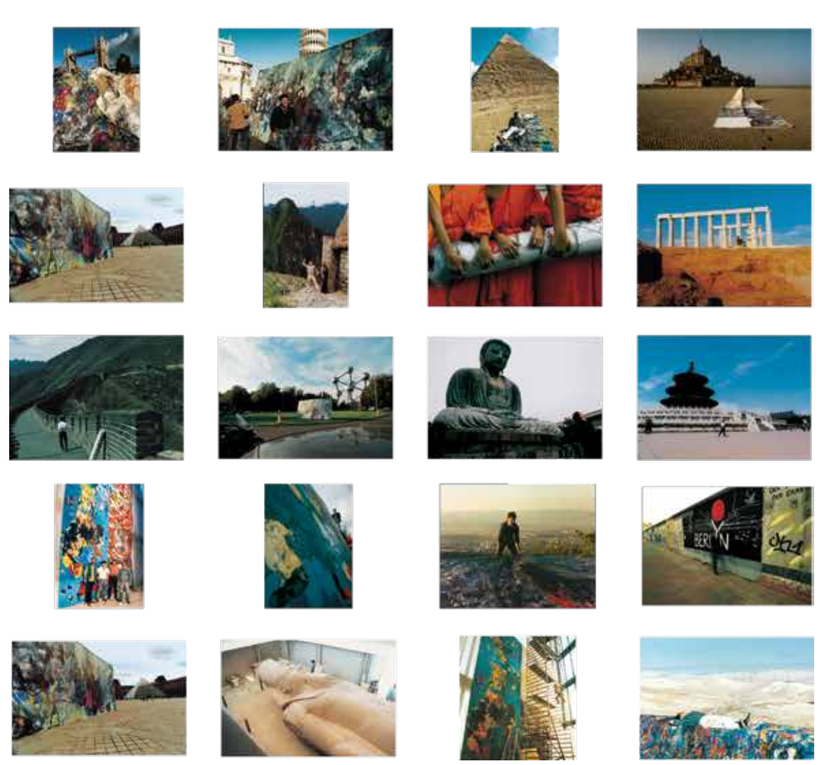




PLANETARIUM (1996/97)

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, Le Zoute, Pompei, Pisa, the Suez Canal, London, Stonehenge, Athens, Cape Soúnion, 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.



New York, New Orleans, Paris, Knokke















New York ; Maui; Jerusalem; Acapulco

Knokke

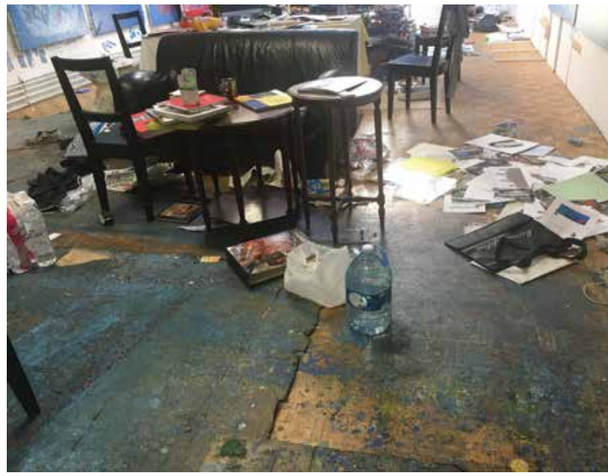






















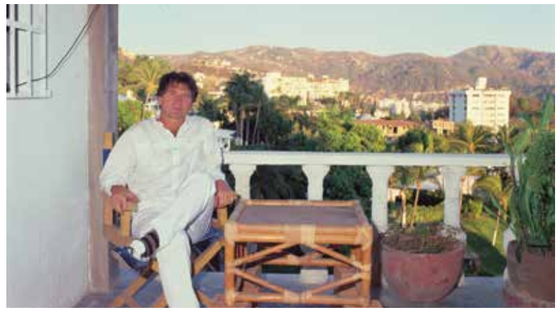














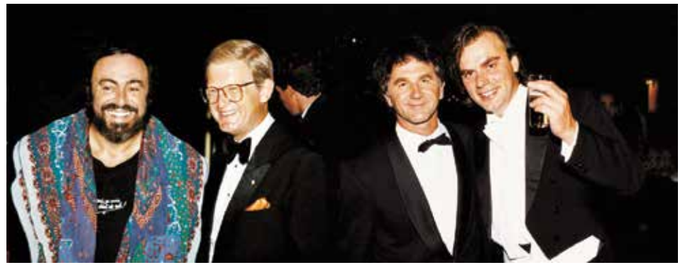




New York, New Orleans,
Paris, Knokke, Maui, Sweden







Brussels, Rotterdam,
Antwerp, Monaco, Paris









Patrick Dewael - Kiro Urdin - Ernest
Van Buynder and Tabula Rasa -
2022

























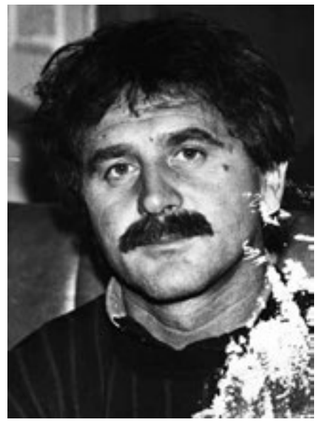
Mont Saint-Michel,
Paris, New York, Nil,
Jerusalem



KIRO
DONNA
MIRKA





















Massi Mara,New York, Maui, Mali, Senegal, Serengeti.§

















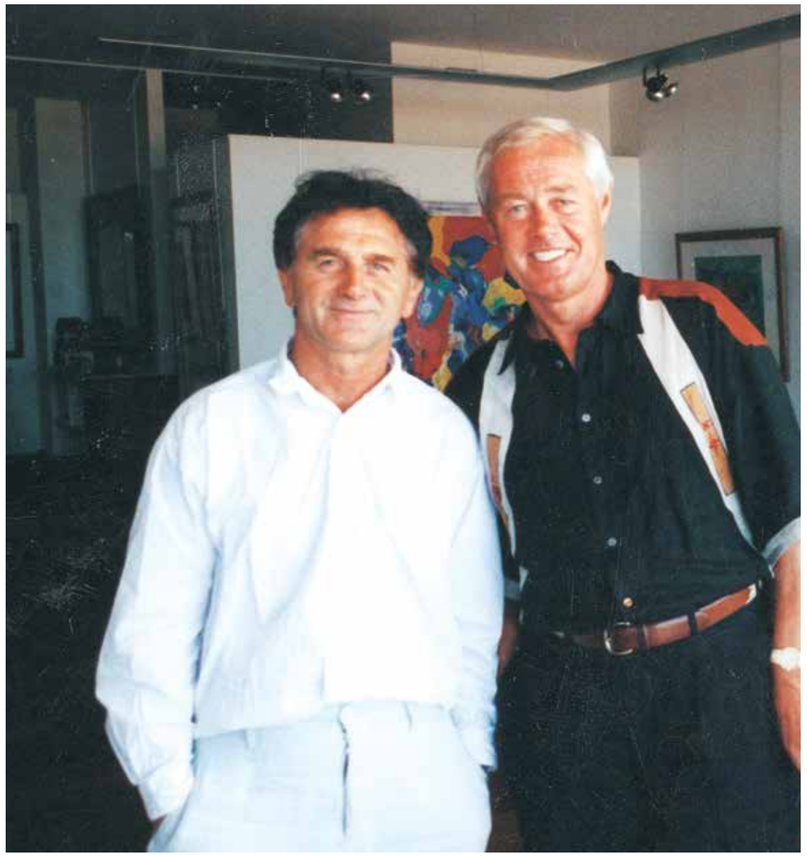










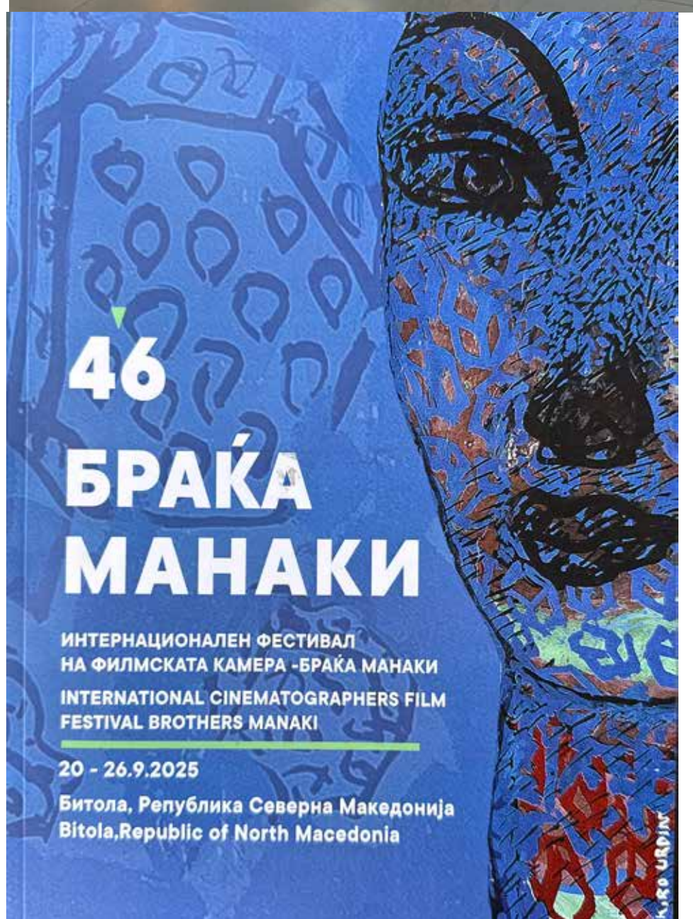














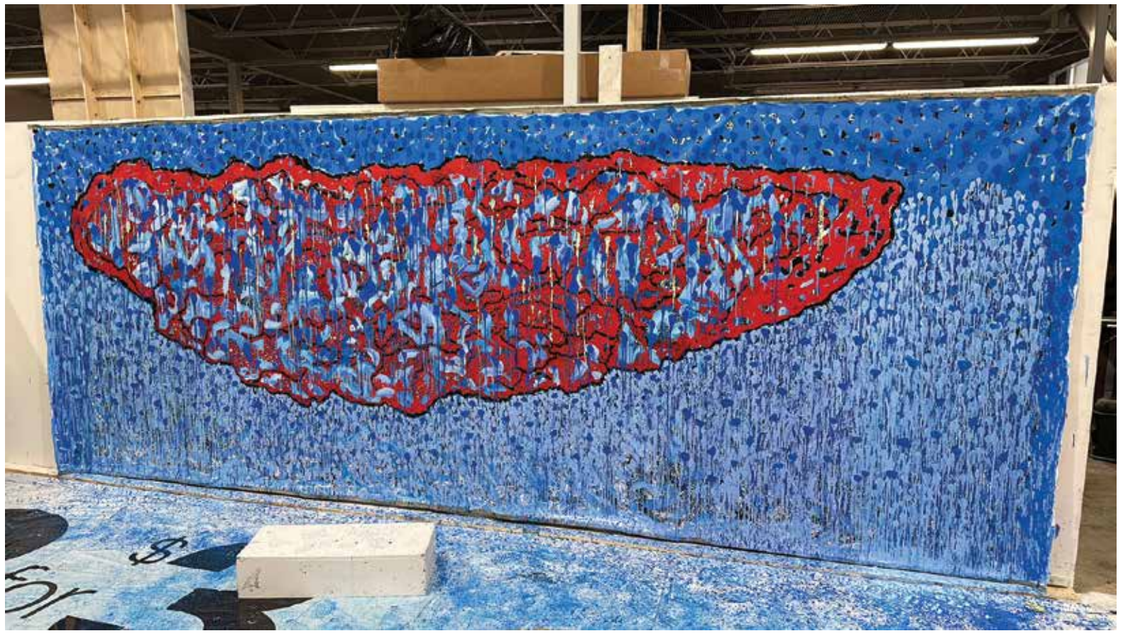


47th Manaki Brothers Film Festival
Lifetime Achievement Award

Janusz Zygmunt Kamiński (Polish: [ˈjanuʂ kaˈmiɲskiː]; born June 27, 1959) is a Polish cinematographer and director. He is best known for his long-term collaboration with Steven Spielberg, being his regular cinematographer since 1993.

Kamiński had won the Academy Award for Best Cinematography twice, for Spielberg's Schindler's List (1993) and Saving Private Ryan (1998). In 2019, the American Society of Cinematographers included both movies on the list of the best-photographed films of the 20th century.


AFRICAN HERITAGE
CULTURAL ARTS CENTER




ANCESTOR
KIRO URDIN
April 1 – May 31, 2023
in collaboration with
Kloser Contemporary Art
&
El Espacio 23



SELECTED EXHIBITIONS, COLLECTIONS, AND FILMOGRAPHY

Solo exhibitions (selection)

2024 *Kloser Contemporary Art*, Online
The National Museum of Romanian Peasan, Bucharest, Romania
2023 *MM Gallery, Brussels, Belgium*
African Heritage Cultural Arts Center, Amadlozi Gallery, Miami, USA
Bucharest Parliament, Gallery Constantin Brancusi, Romania
2022 *De Zwarte Panter*, Antwerp, Belgium with *Kloser Contemporary Art*
2021 *Kloser Contemporary Art*, Online
MM Gallery, Brussels, Belgium
2020 *MM Gallery*, Brussels, Belgium
2019 *Kloser Contemporary Art*, Online
2018 *Ningbo Museum*, Ningbo, China
Robert Kidd Gallery, Detroit, USA
2017 *MM Gallery*, Brussels, Belgium
2016 *Tom D. Jones Gallery*, Knokke-le-Zoute, Belgium
2016 *Louise Gallery*, Durbuy, Belgium
2015 *MM Gallery*, Brussels, Belgium
2014 *Ningbo Museum*, Ningbo, China
2013 *Museum of the City of Skopje*, Skopje, Macedonia
2012 *Danubiana Museum,* Bratislava, Slovakia
2009 *Meulensteen Gallery,* Chelsea, NY
Meulensteen Art Center, Nederland
National Gallery, Nuremberg, Germany
Galerie Frédéric Moisan, Paris, France
2008 *Represented Macedonia at the Festival de la Francophonie*, Moscow, Russia
2007 *Galerie Paris,* Yokohama, Japan
2005 *Restrospective at the Macedonian Academy of Science and Arts*, Skopje, Macedonia
2004 *Gallery Kamil*, Monte Carlo, Monaco
2003 *Gallerie Anouck Vilain*, Belgium
2002 *Guy Pieters Gallery*, Saint-Paul de Vence, France
2000 *Danubiana Museum,* Bratislava, Slovakia
1999 *Gallery Kamil*, Aspen, USA
1998 *Gallery Kamil*, Monte Carlo, Monaco
Galerie Frank, Paris, France
1996 *Miura Museum*, Hokkaido, Japan
Galeria Urania, Ohrid, Macedonia
1995 *Gallery Arthur Danziger*, NYC, USA
Museum Yuyu Yang, Taipei, Taiwan
1994 *Museum of Contemporary Art*, Skopje, Macedonia
Hirol Gallery, Matsuyama, Japan
1993 *Gallery One*, NYC, USA
Tamya Gallery, Fukuoka, Japan
Galerie G., Helsingborg, Sweden
SCAG, Copenhagen, Denmark
1991 *Royal Ginza Gallery*, Tokyo, Japan
1990 *Timsit International Galleries*, San Juan, Puerto Rico
Robinsons Gallery, Knokke-le-Zoute, Belgium
1989 Galerie Corinne Timsit, Paris, France
Gummesons Gallery, Stockholm, Sweden
Catherine van Notten Gallery, Geneva, Switzerland
1988 *Warner Gallery*, LA, USA
I.A.C. Fine Art, Beverly Hills, LA, USA
Schloss Gallery, Tirol, Austria
Printemps Gallery, Mastuyama, Japan
1987 *Paris Gallery*, Yokohama, Japan
Melys Gallery, NYC, USA
1986 *Galerie Messara*, Paris, France
1984 *Hotel Presidente*, Acapulco, Mexico

Group exhibitions (short selection)

2024 Gajo Gallery, Tivat, Montenegro
2023 Brukenthal National Museum, Sibiu, Romania
2015 *Ningbo Museum*, China
2014 *Mouche Gallery*, LA, USA
2010 *Danubiana Museum,* Bratislava, Slovakia
2009 ArtHamtons, USA
2003 *DARC,* Roma, Italy
UNESCO, Paris, France
2000 *Museum Jan van der Togt*, Netherlands
1999 *Fondation Epicur*, Madrid, Spain
1997 *Riverside Studios*, London, UK
Vanabbe Museum, Eindhoven
1996 *Yayoyi Museum*, Taipei, Taiwan
1993 *Stockholm Art Fair*, Stockholm, Sweden
1992 *Art Miami*, Florida, USA
1991 *Tokyo Art Expo*, Tokyo, Japan
1989 *Museum of Modern Art*, Liege, Belgium
1986 *Espace Delpha Art Contemporain*, Paris, France

Public collections (short selection)

Brukenthal National Museum, Sibiu, Romania
Museum of Fine Arts, Taipei, Taiwan
African Heritage Cultural Arts Center MIAMI
National Gallery, Skopje, Republic of Northern Macedonia
Museum of City Utsunomiya, Japan
El Espacio 23 (Perez Museum)
National Museum of literature of Bucharest, Romania
Bucharest Parliament + Cinémathèque, Bucharest, Romania
The National Museum of Romanian Peasan, Bucharest, Romania
Contemporary Art Museum, Skopje, Republic of Northern Macedonia
Danubiana Meulensteen Art Museum, Bratislava, Slovakia
Ningbo Museum, Ningbo, Zhejiang Province, China

Filmography

2021 *Before & After*, 56 min
2012 *Steps*, 15 min
2011 *Two Times*, 44 min
2008 *Water and Fire*, 59 min
2007 *Dogs and Trains*, 34 min
2004 *Debbie Wilson and Planetarium*, 16mm, 35 min
2002 *Dogona*, 16mm, 26 min
1998 *Planetarium*, 35mm, 57 min
L'Art de Kiro Urdin, 16 mm, 20 min
1994 *I love you, Iban*, 16mm, 25 min
1978 *Pishta*, 35mm, 12 min