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THE FOURTH DIMENSION IN THE WORK OF SCULPTOR SARGIS BAGHDASARYAN: «WE ARE OUR MOUNTAINS»

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Abstract

Despite the fact that the images of objects on the retina are two-dimensional, humans perceive the world as three-dimensional, thanks to the ability to perceive spatial depth through stereoscopic vision. The temporal dimension, combined with the three spatial ones, encompasses the entirety of our reality.

Through its conceptual determination, expressive power, and immediate emotional impact, the monument «We Are Our Mountains» transcends the ordinary to become a symbol of the strength, will, and intellect of the people. It represents the men and women who lived in these mountains, fought in these mountains, and managed to secure their eternal existence amidst the heights of Nagorno-Karabakh.

However, the concept of "eternal existence" has proven less enduring than imagined. The people who lived in these mountains now face the challenge of reclaiming their world anew. Years will pass, and our descendants will undoubtedly resolve this challenge. On a subconscious level, this outcome is unequivocally defined within the collective consciousness of the people.

The author of this article analyzes their painting inspired by the «We Are Our Mountains» monument, created after the fall of Nagorno-Karabakh, and concludes that the work likely reflects the realities of the theory of multidimensional space.

Keywords: fine arts, art history, monument, urban environment, theory of multidimensional space.

Introduction

Between art and the place, he inhabits lies a profound connection. It is a dialogue between discoveries and timeless lessons, spiritual aspirations and tangible certainty, hope and limits. The artist is the individual who strives to transcend the human. They painfully search for traces of the superhuman—traces that cannot be found in nature [1].

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In sculpture, the image of a human being can, broadly speaking, be described using various approaches to perceiving the world. Artistic reality, as a transformed—but by no means distorted—reflection of actual reality, carries certain inherent characteristics of the latter and translates real phenomena into an aesthetic dimension. In the second half of the 20th century, sculptor Sargis Baghdasaryan erected the monumental «We Are Our Mountains» in Stepanakert, which immediately became the central symbol of Artsakh and its people (Fig. 1) [2].

Fig. 1 Sargis Baghdasaryan at the Monument «We Are Our Mountains» in Stepanakert

In this monumental sculpture, located on a hill—rooted in the ground or seemingly growing out of it, as solid as the Armenian mountains, with simple geometric forms and minimalistic artistic means—the author captured not only the national character and archetype of the Karabakh people but also the essence of the Armenian nation as a whole. He expressed its unwavering patriotism, resilient nature, and the steadfastness of its spirit and will [3].

«We Are Our Mountains is my most beloved creation», said Sargis Baghdasaryan. «The idea was inspired by nature. Ultimately, the figures resemble a sturdy oak, whose roots delve deep into the earth while its crown reaches toward the sky».

The monument «We Are Our Mountains" by sculptor Sargis Baghdasaryan holds something deeply personal in the hearts of most Armenians, especially those from Nagorno-Karabakh.

As one approaches Stepanakert, an unexpected picturesque panorama unfolds. Not far from the winding ribbon of a gray asphalt road, against the rhythmic silhouettes of the mountains, two monumental heads—a man and a woman—rise atop a small hill. The monument lacks a pedestal.

«This is not a monumental sculpture in the traditional sense. The sculptor found a unique solution to the challenge, architecturally conceptualizing the monument as a whole. This is evident in the effective use of the site, the plastic-architectural approach to the design, and its strict tectonic structure», wrote art historian M. Kazaryan [4].

The heads of the man and woman symbolize unbreakable strength, steadfast will, and the resilience of the family. At the same time, they represent the people who lived in these

mountains, fought in these mountains, and managed to secure their eternal existence amidst these mountains. Rounded forms are replaced by pyramid-like and rectangular planes, which are not an end in themselves. In the man's figure, they convey masculinity and determination; in the woman's, they reflect the inner essence of an Armenian woman. With its conceptual focus, expressiveness, and immediate emotional impact, the monument transcends the ordinary and becomes a symbol of the strength, will, and intellect of the people [4]. These lines were written over half a century ago, and much has fundamentally changed today. The concept of «eternal existence amidst these mountains» has proven less eternal than once believed. The people who lived in these mountains now face the challenge of reclaiming their existence here. Years will pass, and our descendants will undoubtedly overcome this challenge. On a subconscious level, this resolution is unequivocally ingrained within the nation's identity

For the author of this article, after the fall of Artsakh (Nagorno-Karabakh) in 2023, every time they take up a brush, regardless of their original intent, the silhouettes of the man and woman from the «We Are Our Mountains» monument inevitably appear in their paintings. Here, we focus on one such painting, which feels as though it was «seen in a dream» (Fig. 2).

Fig. 2 Anahit Ohanyan. A Painting Inspired by Sargis Baghdasaryan's Monument «We Are Our Mountains»

One is inclined to think that here we are encountering the so-called "fourth dimension."

Conflict Setting

In the situation that emerged after the fall of Nagorno-Karabakh in 2023, the task is to, in light of string theory, attempt to analyze the impact of Sargis Baghdasaryan's duet, «We Are Our Mountains»,

on the healing of the moral and psychological state of the Armenian people, particularly the Armenians of Artsakh, on the restoration of willpower, and the reformation of upcoming challenges.

Research Results

Every object must have four dimensions: height, width, length, and duration—time of existence. Yet, many outright refuse to acknowledge the fourth dimension for solid bodies [5]. We never see a cube in its entirety; we only see a small part of it, never all its sides at once. In the fourth dimension, perhaps, we could see the cube from all sides simultaneously and even through it, as if from the center, even though in three dimensions it might appear completely opaque [6]. It is clear that any form is the perspective of some other form—corresponding to a defined vanishing point and distance. Since a three-dimensional object casts a two-dimensional shadow (for example, the projection of the Sun on the Earth creates two dimensions), any three-dimensional object we observe is a projection of some unknown four-dimensional object [7, 8]. The fourth dimension allows changes to occur within the three spatial dimensions. However, the mathematics of string theory does not operate in our familiar four dimensions (three spatial and one temporal). In total, we require 11 dimensions, seven of which remain inaccessible to us. For instance, an electric power line appears one-dimensional to birds flying high but becomes a 3D cylinder for an ant crawling along it. The mathematics of string theory is far from simple. It is impossible to predict whether we will ever invent technology capable of making other universes accessible to us. This would be difficult to comprehend, even if we could. Generations of people have explored the planet Earth, yet there are still corners of it left unexplored. We could involve countless generations in exploring the multiverse, but the search would never end. Even our own universe is so vast that we often wonder if interstellar travel is even possible. This, of course, does not stop us from trying. The poetry of string theory lies in the fact that these dimensions are everywhere. Invisible, yet still present. They even exist within each of us and contain everything we could ever imagine (Fig. 3) [9].

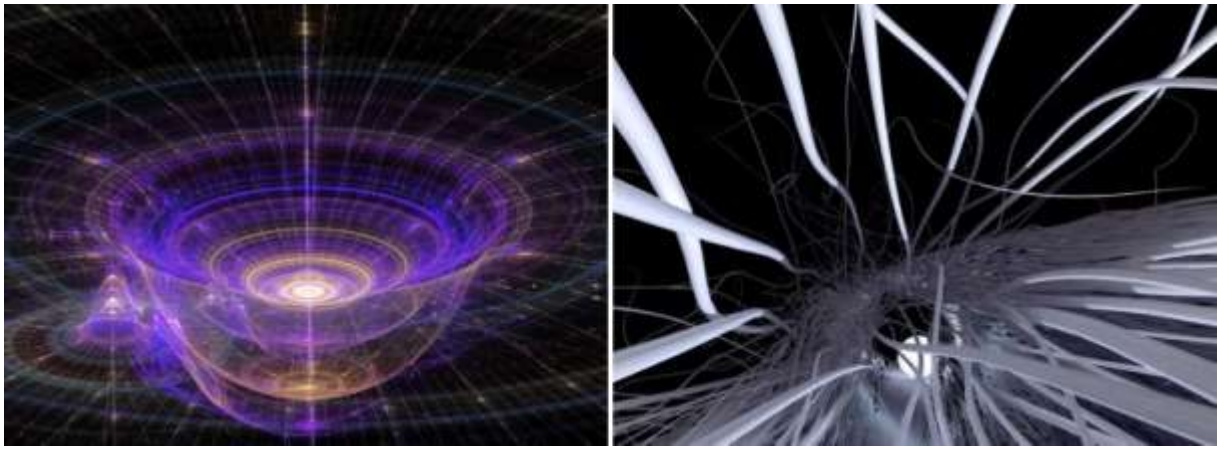

Fig. 3 To string theory

As public perception of art changes, for instance, with the advent of new electronic instruments in music, a painting can no longer serve only as a decoration for a living room. People are seeking something else. Art increasingly takes the form of a symbol [8].

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In early 20th-century Paris, new artistic movements emerged one after another. In the circle of like-minded artists such as Delaunay, Duchamp, Picasso, and later others from the «Puteaux» group, Maurice Princet discussed the recently published work of Henri Poincaré «Science and Hypothesis». Questions were raised about the postulates and assumptions in geometry and the theory of multidimensional space. These conversations inspired Pablo Picasso to create «Les Demoiselles d'Avignon», marking the birth of Cubism. During his African period, Picasso's painting began to change again, reflecting not only what the artist saw but also what he could imagine (Fig. 4). These discussions also inspired Marcel Duchamp from the Puteaux group.

Fig. 4 Pablo Picasso.
«Portrait of Ambroise Vollard» (1910)

He, of course, was familiar with multidimensional mathematics, and he was especially intrigued by the fourth dimension and how to depict it through art.

In his search, he went through stages of Cubism, representing various perspectives, depth of space, physical movement, and the flight of thought on a single canvas (Fig. 5). When we stand before a true work of art today, we assess the subject and composition. The concept—our gaze slides between the details, catches onto bright spots, delves into individual strokes and lines, moving between light and shadow, while our brain receives a bouquet of new signals, telling us that there are no longer any boundaries. There are things capable of immersing the viewer deeply, setting them up for a broad perception of the world and its meanings. The most beautiful thing is that new dimensions are often accessible within the confines of the plane of figures [10].

Fig. 5 Marcel Duchamp.
«Nude Descending a Staircase» (1912)

An important figure who influenced 20th-century artists and their interest in the fourth dimension was philosopher and theorist P. Uspensky. His central idea was that the fourth

dimension complements the third by adding a sense of space, movement, and time. The key property of the fourth dimension, according to Uspensky, is the irreversibility of the process of change at each moment. He pointed out that our sensory organs have limitations, which are corrected by the mind. We can imagine what is inaccessible to our eyes. In paintings, we only see the surface of the canvas, while the objects depicted are understood through mental concepts. According to Uspensky, the role of the artist is similar to that of a guide to another world, who creates art and teaches the viewer to see more and further. Uspensky accompanied his theories with visual explanations, often using only geometric shapes like spheres, cubes, and lines. These shapes symbolized real or metaphorical objects. His work, «The Fourth Dimension» (1909), sparked discourse and attracted many followers, including the Suprematists led by Kazimir Malevich.

Fig. 6 Kazimir Malevich's «Suprematist Composition» (1916)

The works of Malevich from this period consist of geometric objects resembling sections of figures from higher dimensions (Fig. 6). Malevich's compositions often consist of figures on a white background. The background-space plays a unique role as a cosmic dimension, imbuing the painting with mystical qualities and emphasizing the independence of the objects from physical laws. Suprematist compositions are the product of free creative will. Suprematism, founded by Malevich himself, defines abstract compositions. The word "suprematism" signifies superiority and dominance. Suprematism involves ignoring the reality of the depicted image. It is a protest against all forms of naturalism in painting and art.

The composition is thus reduced to simple shapes, which have their symbolic meaning. Geometric images seem to sink into the white abyss and dominate over the laws of statics and dynamics. Suprematism emphasizes the role of the geometric shapes themselves, with their colors taking a secondary role. Later, Malevich's Suprematism became evident in architectural art, so that geometric images of deep meaning began to appear not only on canvases but also on pottery, walls, and various buildings. As we see, a «suprematist composition» is not as simple as it seems at first glance. The artist embedded his understanding and meaning into the creation of this painting. By looking at it, each viewer can perceive the unique nature of the great artist. Some may see his inner essence, the depth of his rich imaginative world. Others may focus on how the simplest things in life can take on greater meaning. It all depends on how we look at things. Malevich wrote: «The suspended plane of painted color on a sheet of white canvas gives our consciousness a strong sense of space. It takes me to an endless desert, where I feel the creative points of the universe surrounding me» [10].

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The surrealist Roberto Matta also used geometry and the depth of space to immerse viewers in the fourth dimension and emotions (Fig. 7, 8). His works, in addition to their otherworldliness and mystery, are very sensual. They cannot be interpreted unambiguously. Influenced by the ideas of non-Euclidean geometry and the works of P. Uspensky, Matta sought to create a space beyond visible perspective.

Fig. 7 Roberto Matta's «The Rosenberg Case» (1952)

His influence is evident in the works of pioneering abstract expressionists such as Jackson Pollock, Arshile Gorky, and Robert Motherwell, who integrated elements of spatial vision and emotional abstraction from Matta into their own innovative styles. Through his exploration of the unconscious and the use of expansive, dynamic canvases, Matta significantly shaped the trajectory of modern art, leaving a lasting legacy both in surrealism and abstract expressionism [11].

Fig. 8 Роберто Матта. «На обрывках сна» (1956)

Pollock always denied the role of chance in painting. Without touching the canvas with a brush, using knives, sticks, and even broken glass, the artist would splash paint, considering the speed of absorption and the force of gravity, always achieving the envisioned image that had already long formed in his mind.

The unbridled, unpredictable energy emanates from the combination of geometric planes and shapes in this artwork. When viewing Pollock's creation under different lighting, the images on the canvas change as well.

Painting No. 5 is also unique in that in 2006, it was sold at a Sotheby’s auction for $140 million to a Mexican collector, making it the most expensive painting in the world at the time. This sale immortalized the name of its creator in the memories of millions of abstract expressionism enthusiasts. [12]

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Fig. 9. Jackson Pollock. «Painting No. 5» (1948)

Fig. 10. Arshile Gorky's Dark Green Painting (1948)

Truly progressive and unique in terms of multidimensionality is the painting The Large Glass, which Duchamp worked on from 1915 to 1923, and also thought about and supplemented with text for several more years (Fig. 11) [10].

Fig. 11 Marcel Duchamp's The Large Glass (1915-1923)

In a way, our painting inspired by "We Are Our Mountains" could also be called "The Large Glass." Here, the images of the figures from Sargis Bagdasaryan's sculpture can be interpreted as projections from the unconscious onto a sacred character. Through a set of personal symbols, the painting manifests an unconscious statement that embodies a deeply intimate pathology of the "bloody sun" hanging over the monument, with raindrops on the "viewing window" through which one can discern the tragic course of history (the large glass separating the earthly and otherworldly realms). These drops transform into tears, stretching toward the sun like thousands of broken destinies: the ominous "belly" full of people, and the "monstrosity" of new realities cast into circulation by "cursed allies." And the tears continue to fall—tears of despair and regret, tears for the decades lost in vain… Tears of irretrievability.

However, not everything is so straightforward! In the beloved film by Georgy Daneliya "Tears Were Dripping" (1982), which was met coldly by society, the film's idea is quite clear: the mirror has penetrated the eye, and the person begins to see the truth as it is. But does he

really need to see this truth? Instead of becoming aligned with the world, he starts to see it objectively. This is the phenomenon of «solidarity vision» and «solidarity reading».

In reality, one should look at life with a solidarity perspective because otherwise, you see only repulsion, only disgust. We take the worst things we can say about ourselves and others as truth, but this is not the truth, or at least not the whole truth—it is just one of its projections.

A similar theme is explored in Nina Katerli's fantastic novella «The Potion». In this story, the main character begins to see the truth after drinking a potion and starts to speak it. But the problem is that what he sees is not the truth; what he sees is the troll's mirror that has penetrated his vision. To fully grasp this, one needs to at least once in life come close to this state. It is a terrifying and wild state, incomprehensible to most. The peak of this state is a line, beyond which one cannot return. It is dark and tragic, but at the same time, it is also genius. [13].

The symbols of the sculpture «We Are Our Mountains» in our painting are so strongly shifted toward the sun that they seem to control the boundary (Fig. 2 – the lower strip of the painting) that separates the earthly surface from the first circle of non-existence – hell, where thousands of tortured and hardened souls find their rest, hanging upside down. We aimed for this work to be full of psychological ambiguity, reflecting the feeling of anxiety and despair due to the fall of Nagorno-Karabakh, leading to the emergence of an existential variation, where a person independently assigns meaning to life in a meaningless world.

It is evident that vision must depend solely on the heart because what the mind sees is generally the result of calculation and self-suggestion. And it is no coincidence that in the background of our painting, behind the bloody sun and the figures of the man and woman, there is a sunrise! There is no doubt that the fourth dimension of Sargis Bagdasaryan's monument «We Are Our Mountains» will, in the future – regardless of its earthly physical condition – on a new turn of the spiral of time, herald the approaching day of rebirth.

Conclusion

Each work of art, like the paired sculpture "We Are Our Mountains", has its own space, simultaneously existing in the universe and in its enclosed microcosm. The concept of the work «We Are Our Mountains», both in the well-known piece by Grant Matevosyan and in the sculpture by Sargis Bagdasaryan, does not have a single, clear definition in society. In our belief, both Matevosyan and Bagdasaryan, in their works, aim not to describe us and our mountains in a common space, but to fix the idea that "this is us... we are our mountains", presenting it as a unified whole, an insurmountable force. This understanding becomes especially important today, both for internal and external audiences. It is the fourth dimension, which we also attempted to convey in our painting.

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ՉՈՐՐՈՐԴ ՉԱՓՈՂԱԿԱՆՈՒԹՅՈՒՆԸ ՔԱՆԴԱԿԱԳՈՐԾ ՍԱՐԳԻՍ ԲԱՂԴԱՍԱՐՅԱՆԻ «ՄԵՆՔ ԵՆՔ ՄԵՐ ՍԱՐԵՐԸ» ԱՇԽԱՏԱՆՔՈՒՄ

Ա.Ա. Օհանյան

ՀՀ ԳԱԱ Արվեստի ինստիտուտ

Չնայած այն հանգամանքին, որ աչքերի ցանցաթաղանթի վրա գտնվող առարկաների պատկերը երկչափ է, մարդը աշխարհը տեսնում է եռաչափ, այսինքն՝ նա կարող է ընկալել տարածության խորքերը ստերեոսկոպիկ տեսողությամբ:

Իր գաղափարական նպատակասլացությամբ ու արտահայտչականությամբ, իր անմիջական տպավորությամբ «Մենք ենք մեր սարերը» հուշարձանը դուրս է գալիս առօրյայի սահմաններից և դառնում ժողովրդի ուժի, կամքի ու խելքի խորհրդանիշ:

Սրանք մարդկանց խորհրդանիշներն են՝ տղամարդիկ և կանայք, ովքեր ապրել են այս լեռներում, կռվել այս լեռներում և կարողացել են պաշտպանել իրենց հավերժական գոյությունը Լեռնային Ղարաբաղի լեռների գրկում: Սրանք մարդկանց խորհրդանիշներ են՝ տղամարդիկ և կանայք, ովքեր ապրել են այս լեռներում, կռվել այս լեռներում և կարողացել են պաշտպանել իրենց հավերժական գոյությունը Լեռնային Ղարաբաղի լեռների գրկում: Սակայն պարզվեց, որ «...հավերժ գոյություն» հասկացությունն այնքան էլ հավերժական չէ, և այս լեռներում ապրող մարդիկ ստիպված են լինելու նորից այստեղ պաշտպանել իրենց գոյությունը: Կանցնեն տարիներ, և մեր ժառանգներն առանց կասկածի կլուծեն այս խնդիրը: Եվ այս որոշումը հստակ որոշված է ժողովրդի ենթագիտակցական մակարդակում:

Վերլուծելով հոդվածի հեղինակի՝ Լեռնային Ղարաբաղի անկումից հետո «Մենք ենք մեր սարերը» հուշարձանի հիման վրա գրած նկարը, գալիս ենք այն եզրակացության, որ, դատելով մեր տեսածից, մենք բախվում ենք բազմաչափ տարածության տեսության իրողություններին:

Բանալի բառեր. կերպարվեստ, արվեստի պատմություն, հուշարձան, քաղաքային միջավայր, բազմաչափ տարածության տեսություն:

ЧЕТВЕРТОЕ ИЗМЕРЕНИЕ В РАБОТЕ СКУЛЬПТОРА САРГИСА БАГДАСАРЯНА «МЫ-НАШИ ГОРЫ»

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Несмотря на то, что изображение предметов на сетчатках глаз двумерное, человек видит мир трехмерным, то есть он может воспринимать глубины пространства стереоскопическим зрением. Временное измерение, вместе с тремя пространственными измерениями, охватывает всю нашу реальность.

A.A. Ohanyan

THE FOURTH DIMENSION IN THE WORK OF SCULPTOR SARGIS BAGHDASARYAN: «WE ARE OUR MOUNTAINS»

Своей идейной целеустремленностью и выразительностью, своей непосредственной впечатлительностью памятник «Мы-наши горы» выходит за рамки обычного и становится символом силы, воли и ума народа. Это символы людей – мужчины и женщины, которые жили в этих горах, боролись в этих горах и сумели отстоять свое вечное существование на лоне гор Нагорного Карабаха. Однако, понятие «...вечное существование» оказалось не так уж вечным и людям, которые жили в этих горах, придется заного отстоять свое существование здесь. Пройдут годы, и наши потомки без всяких сомнений решат эту задачу. И это решение на подсознательном уровне народа однозначно определено.

Анализируя картину автора данной статьи по мотивам памятника «Мы-наши горы», написанную после падения Нагорного Карабаха, приходим к выводу, что по видемому здесь мы сталкиваемся, с реалами теории многмерного пространства.

Ключевые слова: изобразительное искусство, история искусств, памятник, городская среда, теория многомерного пространства.

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