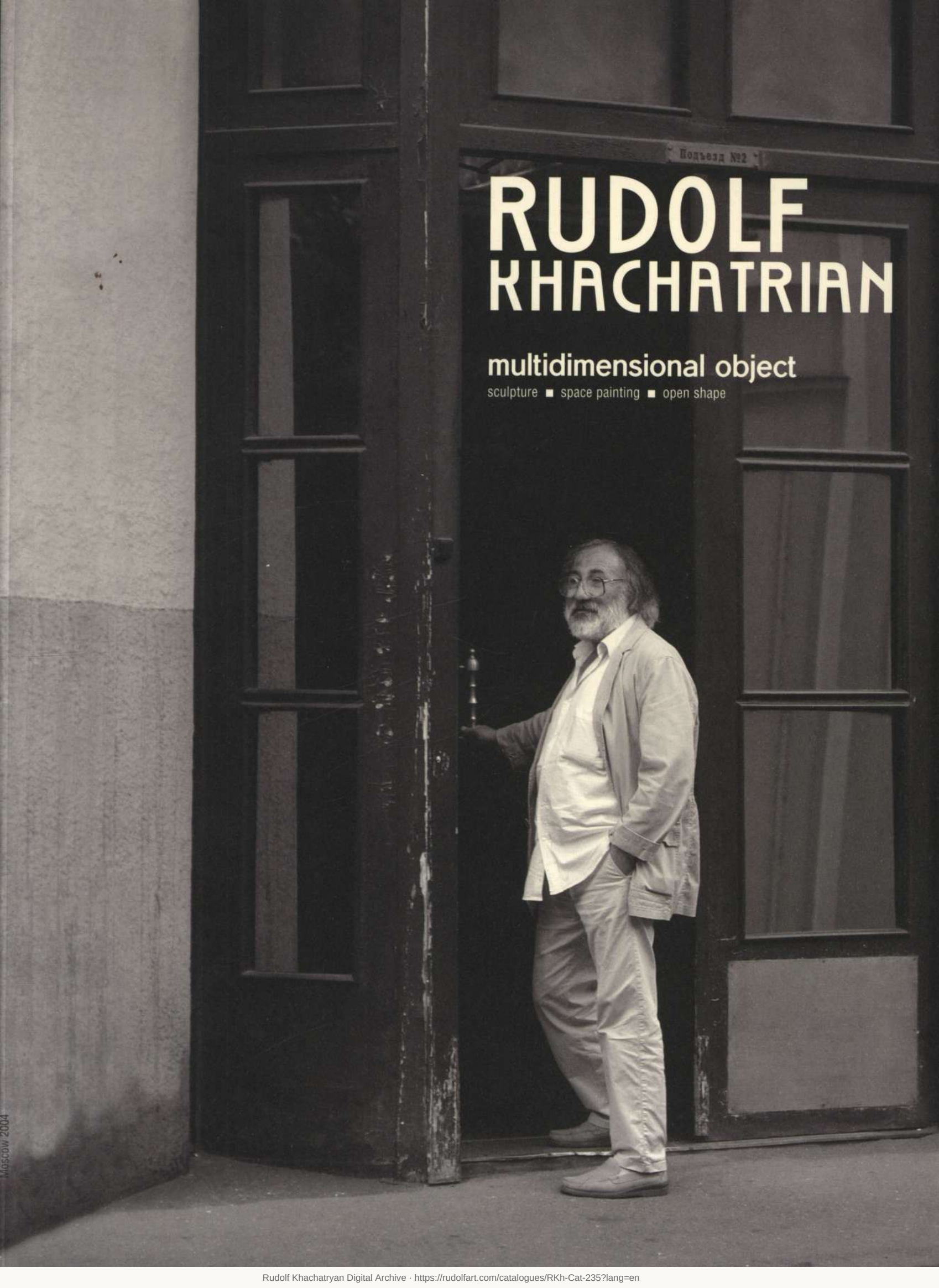




RUDOLF KHACHATRIAN

multidimensional object

sculpture ■ space painting ■ open shape



Moscow Museum
of Modern Art

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RUDOLF KHACHATRIAN

Beginning

Open forms

Drawing

Drawing on paper

Drawing on levkas

*Khachkar, Armenia,
VII century.*

multidimensional object

Metamorphoses

Open forms 1989-1990

Reliefs

Shadow Show

Minimalism

Twofold Unity

Dual State

Images and Shadows

Appearance of the Image

Mythologems I

Mythologems II

Connections

Metamorphoses

Multidimensional Object

Projections

Relief in Space

Multiplication of Images

Consonances

Transformations

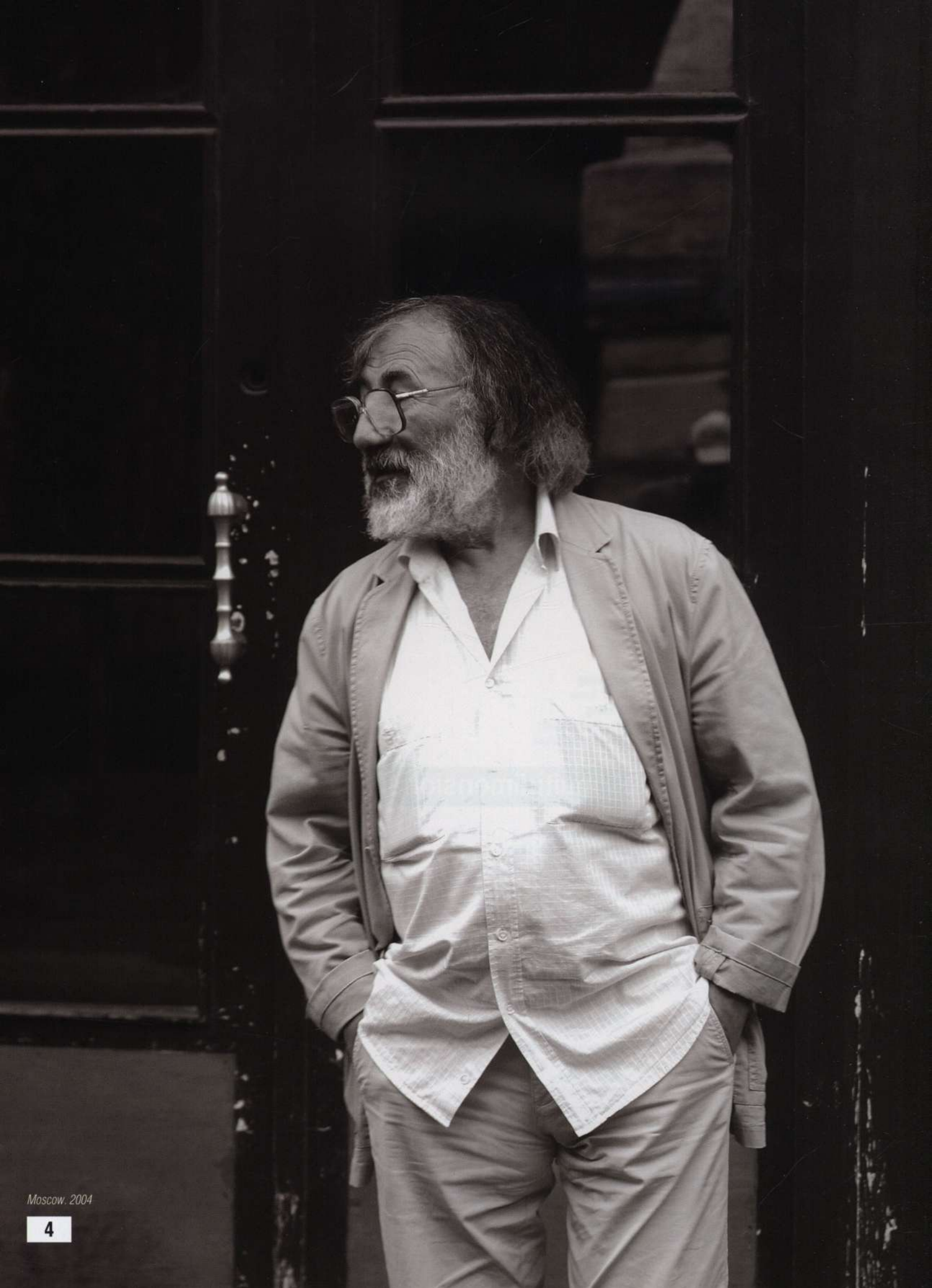
Connections 2004

Multidimensional Object: **Sculpture**

Multidimensional Object: **Space Painting**

Multidimensional Object: **Open Shape**





Moscow. 2004

RUDOLF KHACHATRIAN

There are artists who do the same thing from day to day. There is no difference for them how to express themselves. However, an artist should not repeat himself. I experienced a crisis in London. It seemed that there was nothing in store for me, that everything was over. I could not even imagine that I was moving towards new discoveries. It was simply impossible to do what I was doing yesterday. When my inner tension reached its limits and I immersed in despair, I suddenly saw something new. Thus, the London period gave a birth to "Metamorphosis". After some time, when I was back in Moscow, I arrived to the mysterious multidimensional objects.

By the way, even the notion "multidimensional objects" originated for the first time. It was me who gave this title to my works.

Multidimensional objects were preceded by more than thirty of my discoveries in the field of fine arts. One might say that each decade I start a new period. I could have dedicated my whole life to each of them. And still be like no one else. However, I haven't stopped neither at the second period, nor at the third, nor at the forth one.

I have never exploited what I have found. I have always moved ahead.

My work has nothing artificial and speculative. Everything happens naturally. As it is destined to be. I am speaking about the natural character of the creative process.

incomplete thoughts

(from the discussion of Nina Allakhverdova with Rudolf Khachatrian)

What bothers you today in fine art?

The problem is that literature prevails in fine arts. However, it is deleterious to it - it is plasticity, it speaks with form, rhyme, light, shade, pause, beauty, music, size.



1.
Self-portrait. 1998
Acrylic on canvas
48 x 40

2.
Self-portrait. 1957
Red chalk on paper
59,5 x 42

I came across an old Tibetan saying: "A lot come - and look, look, look. One comes and sees".

- People look and artists see and depict, so that people could come, look and suddenly see. When I start to work I try to penetrate into the essence of the idea and concentrate to such an extent that I can probably see microelements. This is what real creativity is: it is hands, eyes, head, heart, feelings, love - everything should be equal to each other. Where lays the genius of the creator? In amazing harmony. Of course in everyday life we see things slightly differently.



*Rudolph at six months.
Erevan, 1937*



Rudolf Khachatryan – an Artist of Eternal Art

*Dr. Miroslav Klivar,
Professor, the World Distributed University, Brussels.*

Undoubtedly the Armenian artist Rudolf Khachatryan adheres to the outstanding representatives of the world art. Painting, graphics, drawing, sculpture, multi-dimensional compositions...Exhibitions in Russia and abroad, catalogues, press...

However, Khachatryan's art, capable to provide material to more than one art historian, is so complicated and multi-dimensional that it can't be explained by only one method, for example, by art criticism or by the methodology of art history. Such examination might be also problematic without semiotics (signs' attributes and sign systems), without taking into consideration psychological, philosophic and psychoanalytical sides of his talent.

Let's start with the artist's drawings. Khachatryan illustrates the ideas of the great artist, Ingres: "To draw does not mean to reproduce contours. Any drawing does not consist only of a line; it represents expression,

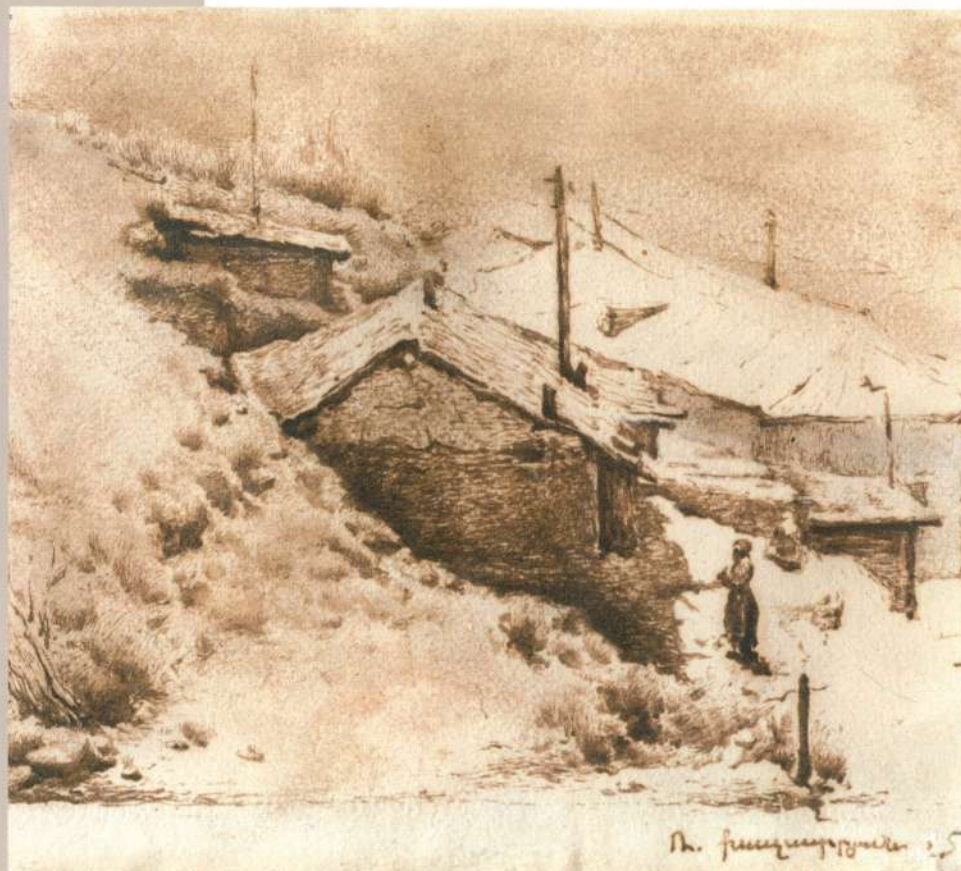


3.

Houses in Kardzharan. 1955

Oil and pen on paper

10 x 14



Creativity is inconceivable.

I do not know how it is constructed.

It is the same as asking, what is

God? For half a century I have

been reading one book - the Bible.

But how can I give an explanation?

God is everything.

4.

A Mulberry Tree. 1955

Oil and quill on paper

20 x 15



internal form, and surface. Thus, what do we have besides? The drawing covers three and a half quarters of what we call painting."

Having studied the Renaissance drawings by Rafael and Michelangelo, Leonardo da Vinci and Durer; and Rembrandt, having comprehended the main laws typical for the development of drawing in the art history from the 15th century, when the drawing was only a device that helped to construct painting, the artist has become the successor of the best traditions of classical art.

One can differentiate several aesthetic layers of the author's drawing: first, it is a drawing of "individual mythology", a portrait, a gesture, draping, the description of clothes, some external features. The detailed picture of "external features", especially draping corresponds to the "center" of the portrait - face expression, gesture, and builds an artistic unification of internal and external psychology of a portrayed person.

This aesthetic view of Rudolf Khachatryan is close to the avant-garde movement of "individual mythology", which is mentioned by the French author, Martin. However, it is not totally similar, as he does not work with photography. As far as still-lives are concerned, here we can point out two directions: the main topic of one is connected with everyday life, which also



5.
Sato. 1956
Dry paint on paper
43 x 34



6.
The Artist's Grandmother. 1956
Crayon on paper
27 x 23



represents "historic memory" of people; it follows archetypes of national sub-consciousness as psychoanalyses. However the second one is marked by the transition to the avant-gard thinking, to the so-called "figuracion libre" with interest for post-historic paintings, with transcription of everyday myths into an auto-biographic story. His work is close to postmodern painting, Rudolf Khachatryan's work is still very contemporary due to different reasons. For example, Zen Buddhism contends that any moment of our life is an appeal to eternity and that reality can be apprehended through everyday life. That allows us to say that Khachatryan's still-lives lead us to the "real moment of eternity" and represent "absolute present". The most valuable is the field that we have titled "introverted and extraverted drawing". As a rule, it mostly refers to the pencil or sepia drawing, the latest is mostly preferred by the author. Sepia started to be used only from the XIX century.

Have you ever depicted yourself laughing?

- No! I have even heard that I am a person who lacks humor. Nothing of the kind. I like humor, however I can't say that it means a lot to me. Any creative person, be it an artist or a writer, can't live always laughing. The burden of time is too tragic, too serious. He carries all this in the present, forestalls hardships in the future and knows that life is always tragic. We want to be entertained but, to tell you the truth it is quite difficult to make me laugh.

7.
Self-Portrait. 1957
Red chalk on paper
50 x 38

8.

Self-Portrait. 1957
Red chalk on paper
43 x 33

Your painting can't be called ascetic. In no sense. It is pulsating with life. On the other hand, as for the color palette, you have said that you never wanted to use bright colors.

- Yes. If you look at my creative path, I have never painted like children do, even in my childhood. As a teenager I used to draw our room as it was. It was an absolutely different way of thinking. I wanted to extract the essence. That is why color would bother me. Color is something one can be carried away by, but I have already started to understand that real art is first of all energetic passion. If art lacks it, then everything drawn is just an appearance. How is atom created? Explosion! That is real. An artist should be like that.

Khachatryan's family: father Loris,
brother Albert, mother Vartush,
Rudolph (below).
Erevan, 1941

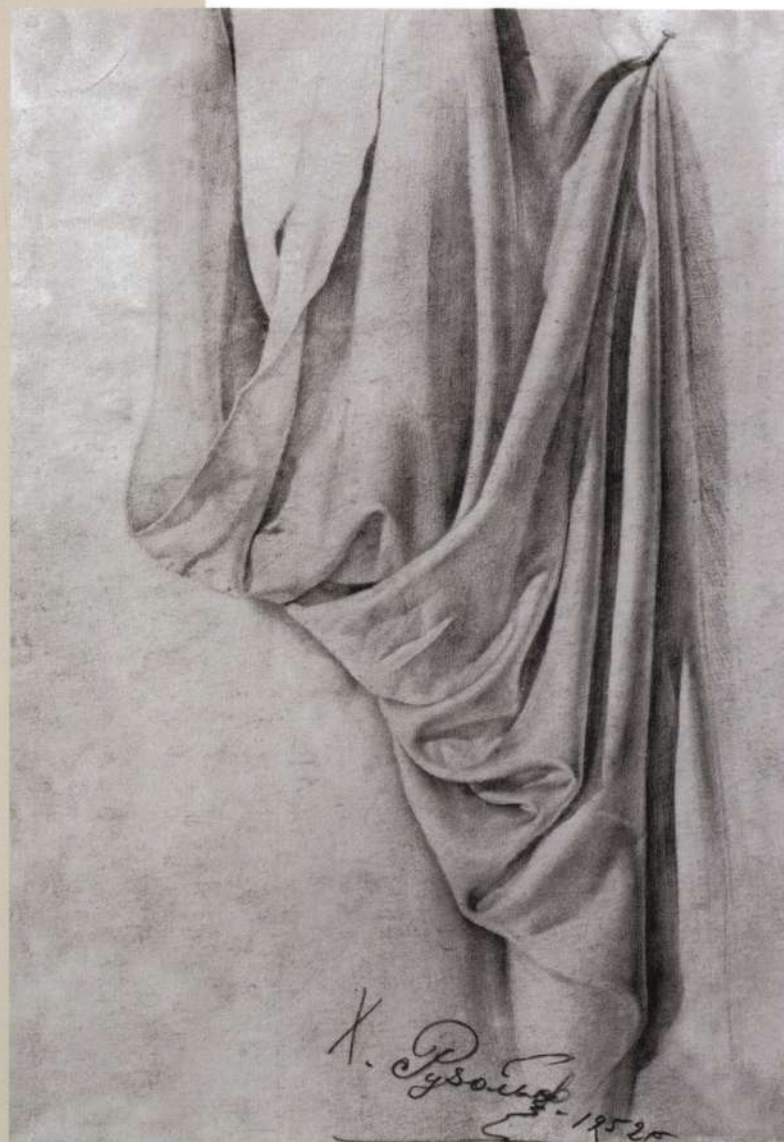


In the above-mentioned drawings the author investigates his own thoughts and feelings, but mostly from the extraverted point of view, when according to Jung's philosophy of psychological types, objective reality and objective relations come to the foreground. However, it does not mean that there is no subjective view. The author is positively interested in the art object, in the portrayed person. We can notice similar tendency in the self-portraits and the drawings of women's naked bodies, typical for Khachatryan's works of the seventies. In further development of the artist this tendency gives a floor to the introverted depiction in self-portraits. Together with Jung we can ascertain that "unconscious I" exists in compensational co-existence. There appears the illusion of reality. The subject is focused on fantasy and vision. The best examples are the self-portraits of Khachatryan of 1998 - 2000 done in acrylic and the portrait "Karina" (1999). The most important here is dark structure of the background with a face of the woman. Or grasped and lightened woman's body ("The Amazon", 1999). Starting from the sixties, the body is one of the most important aesthetic values, both in introverted and extraverted drawing, for example in such works as "The Grandmother of the Artist" (1956) and "Sato" (1956).



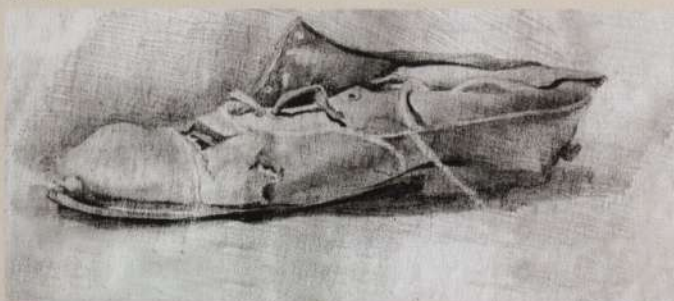
9.
A Room Where
the Artist Was Born. 1951
Pencil on paper
30 x 25

10.
Drapery 2. 1952
Pencil on paper
33 x 25



... It happened in Yerevan, when I was fifteen. At that time I was drawing in a square in front of the Opera House, not far from our house. A very serious old man, who was actually only fifty, but seemed old to me then, was watching me for some time. Then he asked me: "Where do you study to draw?" "Nowhere, I've already been expelled". He said: "It is good that you have been expelled. Do you see that house? Come in the evening and bring your drawings". I came, he glanced at them and exclaimed: "The spirit of Leonardo is alive!" I was astonished because I didn't know who Leonardo was. I thought that I could draw like Repin and thought him to be the best artist. It turned out that Leonardo was closer to me. The man went upstairs, took an old heavy book, opened a page with Leonardo's drapes. I was stunned by the similarity of my works with them. The man gave me the heavy volume that was called "Leonardo da Vinci". And said: "Read!" That was maestro Yervand Kochar, a famous Armenian artist, the creator of the artistic principle "painting in space", the most tragic person that I have encountered in my life. When he was thirty-six, he left Paris where he had been living for many years, where he exhibited and where a well-known collector Rosenberg was buying his works. He returned to Armenia. He was arrested as he was regarded a French spy. He came back from prison with a broken spine and partially deaf. Maestro Kochar became my spiritual teacher and friend.

11.
An Old Shoe. 1953
Pencil on paper
9 x 20



Now it is time to describe the technique of Khachatryan's drawings. Besides sepia and line drawings we can see charcoal drawings, pastel and even coloured pencils. These different techniques are similar because they help to create a soft poetic line of the drawing, various light tints of forms and shadows. Thus, in cubist period of the artist, where analytical approaches prevail, pastel drawing assists to show the difference of geometrical forms and simultaneously soften the sharpness of contrasting forms, "A Girl's Portrait" (1961), "A Man in the Armchair" (1961), etc. There are two main expressive devices: classical surrealist aesthetics of open forms ("Two", 1959) and a silhouette drawing ("Flight", 1959). His work with lithography continues dematerialization of forms ("Adam and Eva", 1969), where the author offers drawings and surface full of grains. Colored pencil is close to painting ("Youth", 1974). The monotypes of the artist that started to appear in his art from 1969, are also interesting. We have already told that psychoanalytical aesthetics is the basic starting point for understanding of Rudolf Khachatryan's work. First of all one has to ascertain one of the main specific features of the



*With Ervand Kochar
Erevan, 1962*



12.
Portrait of a Girl. 1961
The *Cubist* Period
Pastel on paper
35 x 25



13.
Love Scene. 1968
Gouache on cardboard
80 x 55



14.
Man in an
Armchair. 1961
The *Cubist* Period
Pastel on paper
65 x 55



15.
Portrait of
a Woman. 1968
Ink and pen on paper
30 x 20



16.
The Two. 1969
Monotype on paper
70 x 55



17.
Love Scene. 1968
Gouache on cardboard
80 x 55



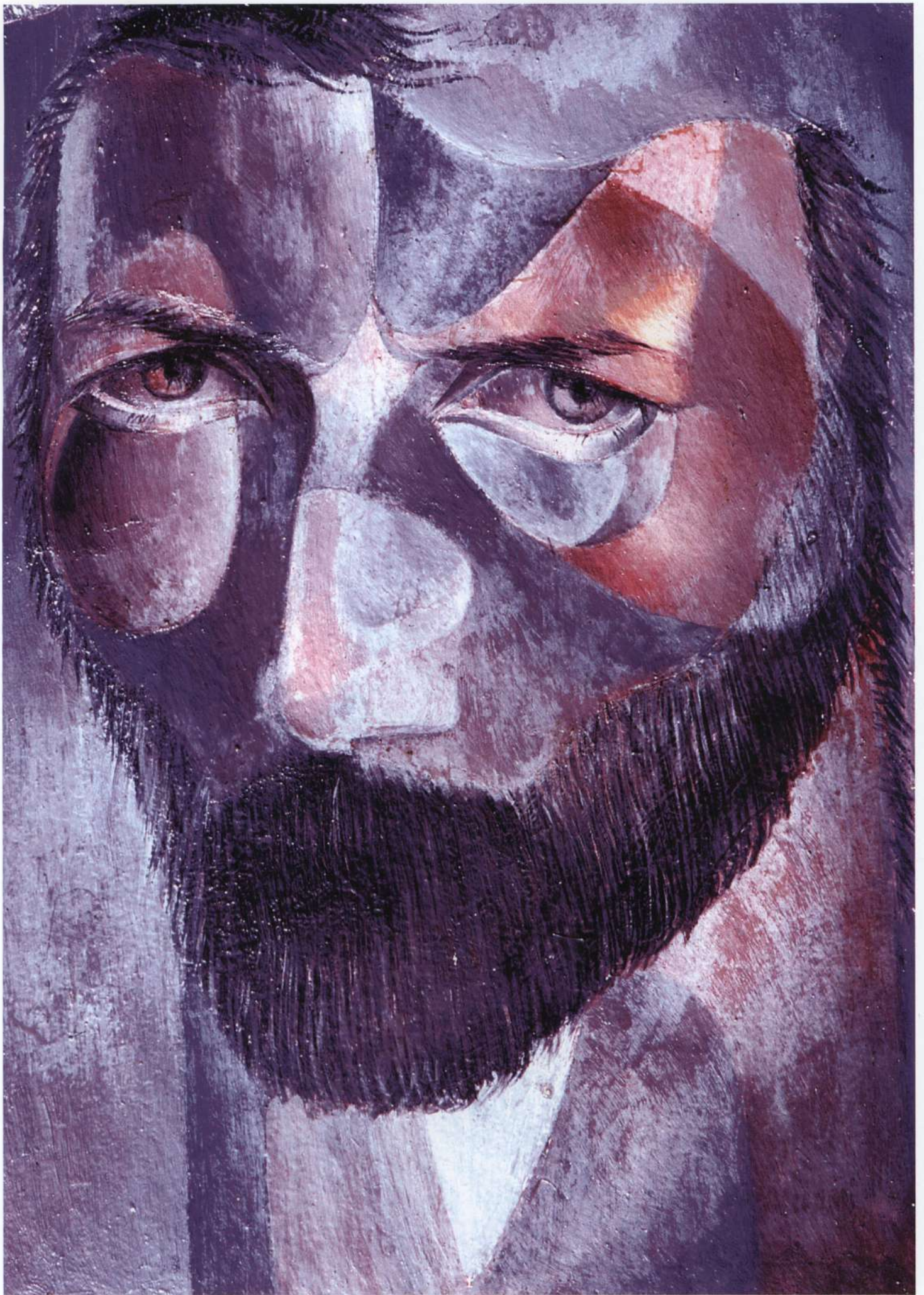
18.
Motherhood. 1965
Oil on canvas
32,5 x 28



19.
A Man and a Bull. 1966
Oil on cardboard
25 x 35

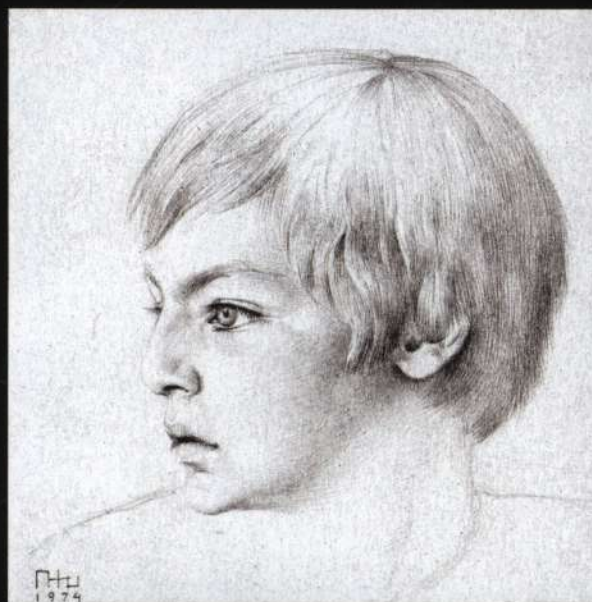
20.
Self-portrait. 1966
Acrylic on cardboard
26 x 17

author's art - the symbolism of dreams. Khachatryan's works are characterized by the unification of rational and irrational moments and values. Yung characterized precisely the notion "symbol"; it is "the most complex formation as it consists of all psychic functions, and consequently bears neither rational not irrational character. However, it has one side that approaches the mind but there is another one, that is not approachable by consciousness, as it does not consist of rational data, but of irrational one, of pure internal and external perception..." Following Yung's studies on a symbol as the transformation of energy, we can point out the specific aesthetic energy in the Khachatryan's works in multiplication of structures in drawings, paintings and sculptures. Structures bear the signs of anxiety and fear. All these are the feelings of the century. This energy is so dynamic that it leads Khachatryan to some Gulliverization, to the aspiration for bigger forms of art objects, to endless multiplicity of their relations, when giants transform into dwarves and dwarves into giants, as witnesses of eternal life inside a human being. Gulliverization is the main feature of this author's iconology. Finally, this energy of aesthetic forms appears in metaphors close to the process of biological multiplication of cells both in nature and multiplication of inorganic structures.





21.
Portrait of a Woman. 1977
Crayon on paper
25 x 21



23.
A Woman
in a Turban. 1978
Crayon on paper
19 x 16



*With Ervand Kochar at the opening
of the one-man show at the State
Museum of Oriental Arts,
Moscow, 1972*



The ideas of psychoanalytic N. Jacoby inspire us to analyze the structures of Khachatryan's dreams; in his drawings we meet the exposition of his dreams, i.e. the development of the problems linked to the dreams (that concerns the drawings in monotype technique).

Further we notice the mixture of dreams, the development of action in aesthetic structures, its accumulation up to the climax, to the large-scale dimensions, and, finally, it appears the salvation of an aesthetic dream, dominated by "unconscious". The final aesthetic "over-structure" of the work has a character of unclear notions, based upon subconscious and unconscious, linked to by psychoanalytic interpretations, censored and not-censored by senses.



24.
Pierrot. 1978
Sepia on cardboard
62 x 52

25.

Caravan-Bashi. 1982

Sepia on levkas

80 x 60



... I can only repeat that the real creator is the bearer of everything. He is made great by how much culture he embraces and to what extent he is inspired. That is why when you look at certain pictures you can see that a person does not know much. He does not have roots in art: neither a father, nor a grandfather, nor a pre-father... If you lack culture, spirit, creative experience of the humanity, you are deprived of something crucial. Consequently I feel myself to be both an Armenian and a Chinese, both a white man and a black man, Van Gogh and Picasso. As any man I am Adam personifying all humanity. And, in fact, there is no difference.

24

Further aesthetic qualities are noticeable in the tension and dislocation of dreams. According to psychoanalyses, first no latent elements are allowed in aesthetic dream, then only some particles penetrate into the manifested dream, and, finally, similar latent elements transform into the manifested dream and merge into the whole. The author goes from a composition of one figure (for example, "The Sitting Woman", 1990, "The Standing Woman", 1990), through dual composition ("Sitting Figure in Front of the Mirror", 1991) to the multi-figurative one, ("Multi-figurative Figures", 1992), and, finally, moves to compound compositions (1995), to the synthesis of painting, sculpture and graphic drawing. According to

Drawing on Levkas



26.
Self-Portrait
with a Pipe, 1983
Sepia on levkas
80 x 60



27.
Portrait of an Artist
Eduard Kharazian, 1988
Sepia on levkas
90 x 75

28.
Portrait of the Son, 1986
Sepia on levkas
90 x 75

the internal logic of system psychoanalyses by E. Chris, Khachatryan also uses aesthetic illusion as a relation between real and unreal. Thus, the symbol of a woman is the first one in the exposition of dreams.

The latest achievements of psychoanalytical aesthetics and phenomenology help us to penetrate into the artistic merits of Khachatryan's dreams. According to Gaeton Bechellar, we can distinguish night dreams when the pictures are painted upon the black background ("Dialogue", 1992, "Multi-figurative Composition III", 1992, etc). Such background possesses very strong magical aesthetic function. In fact it uncovers two main elements: an absolute dream and a half-dream. According to the psychoanalyses, being, dissolved in the night is "nothing" and we are the drowned ones. It is important to remind that anxiety in the Khachatryan's works sometimes transforms into the existential feeling of death. Night does not possess continuum. According to the psychoanalyses one night does not sort with another one. In the night dream we appear to be creatures without memory and history.





29.
Utensil. 1987
Sepia on levkas
75 x 90

■ We differ dream and imaginings in accord to Bachellar: a dream is a struggle with censorship, and imaginings develop a language of imagination that lacks conscious censorship.

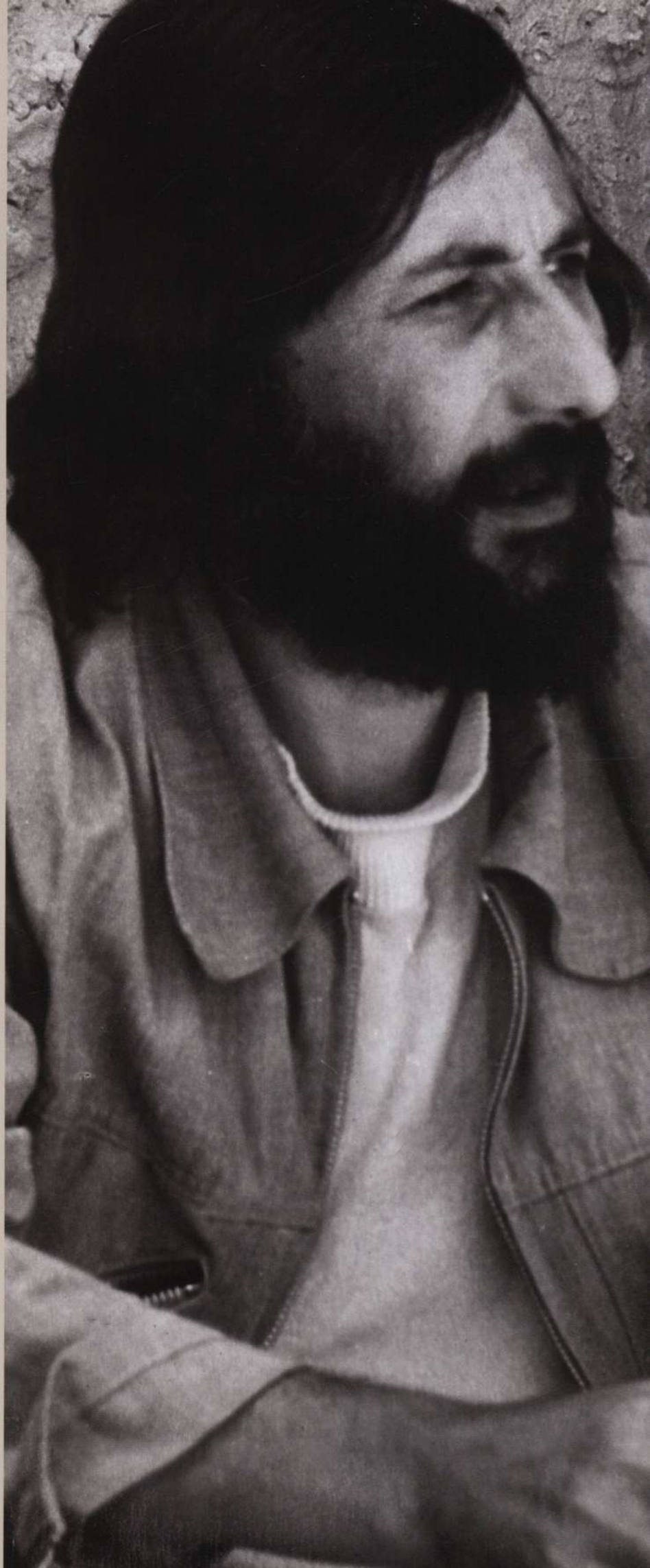
One of the most important iconographic values of Khachatryan's work is a doubled dream, a dream of a dream. While looking at his paintings and sculptures we feel that the artist is dreaming of dreams. For example, such multi-dimensional objects, that are distinguished by multiplications of figures ("Two Figures", 1996), "Three Figures", 1999), and also the works that lack the background in an endless surface ("Big Composition", 1996, "Composition, Relief", 2000), etc. Khachatryan's dream possesses another typical quality, an anthropoid constant: protruded hands and legs of the figures, pointed into the eternal space and expressing the message of a human being. We can also say that "all organically real exists only because "I" is "Myself" (Querkiorgor).



■
You were saying that Universe, as well as real creativity, is both an explosion and expansion of space and that Universe, contrary to the predictions of scientists, can't come back to the point where it started? Can you make a parallel between this statement and your work?

- I think that in creative work everything happens in this way. Let's follow art from the prehistoric period till today. Do you see the vastness of the space it exists in? Art is immense. In this sense it is adequate to the space of the Universe that, having appeared from an explosion, expands and expands itself. I am astonished by the petroglyphic pictures. I look at the works of the Early Renaissance and feel with pain that in time this great epoch will fall into decay. Art exists in constant development. It does not stand repetitions. Each epoch is substituted by another one, a new one. The Universe constantly changes. Some stars and heavenly bodies die, others are born. And the human being is part of the Universe. He is subject to all its laws. However, scientists are mistaken when they say that the process of space expansion will turn in reverse direction until it reaches its starting point. No, that cannot happen. Consequently, like multi-dimensional objects that by transformation finally become an object-spirit and cannot return their initial state and become a material, in the same way art on the whole and life, and the Universe cannot take reverse direction to transform into "something" that was there before the explosion.

*With wife Natasha.
1974*







30.
John the Baptist. 1988
Sepia and charcoal on levkas.
100 x 80



Khachatrians works are characterized by post-modernistic features, however, the author is not totally identified with them. What does it mean? First of all, according to Liotar's characteristics of post-modernism, we can find "decomposition" in our author's works, i.e. he does not create traditional art pieces but demonstrates isolated elements of visuality, the elements of the very notion of art itself, part of integral system of art. Liotar speaks about "delusion" of painting. It is mostly vivid in multi-figurative compositions (1992), when the traditional approach towards the depiction of a figure breaks and elements start to dominate. The next feature of post-modernism, according to Liotar, represents "reflection", i.e. absolution from traditional conditions and methods, overcoming of rules. That is also typical for Khachatryan: he proceeds from paper to relief, from painting to synthetic art, from sculpture-object to anti-sculpture. Both categories of experiment and "pluralism" are reflected

31.
Monologue. 1990
 Sepia and coal on cardboard,
 67,5 x 54





32.

Composition no. 2. 2000
Deep multilayered relief
Acrylic on plywood. 104 x 79

33.

Composition no. 1. 2000
Deep multilayered relief
Acrylic on plywood. 104 x 79



34.
Sitting Figure V. 1990
Sepia and charcoal on levkas
65 x 50

in Khachatryan's work. However, the author disunites himself from strict definitions. He is not interested in sublime, according to Liotar's understanding, he is mostly appealed by the psychology of absurdity and "I" anxiety. He uses experiment for purification of psychological conflict to the level of hallucinations. His art is dominated by magic mythology, i.e. development of archaic archetypes in the human psychology. Here one can speak about very complicated emotions and absolution from them. Khachatryan polemizes with the notions of bliss and phantom happiness. He is against "pure sublimity".

Khachatryan's aesthetics is characterized by an aesthetic labyrinth and emptiness. He takes into consideration "an empty space, passing through "the sight hole" These are the features of



35.
Embrace. 1990
Sepia on levkas
95 x 80





avant-garde art (Annie Moore). Such "dematerialization" is the main feature of his iconography. It becomes apparent both in painting, ("Composition IV", 1992) and in sculpture ("Multidimensional Object I", painted wood, 1996), in various materials, including painted metal — ("Multidimensional Object IV, 1996). The aesthetics of a labyrinth is strengthened by the drawing, that goes through the whole object and unites all elements, ("Figure", mixed technique on canvas, 1996). This drawing possesses spontaneous character of a gesture and exists in total harmony with psychoanalytical understanding of vibrating energy of symbols. It is time to explore the understanding of the space in Khachatryan's works. The important period in his development has obtained a title "multidimensional objects". We consider this notion to be too narrow as, according to modern science, the category of space is closely connected with the category of time. Consequently, it is better to use

36.

Reclining Figure. 1992
Acrylic on paper on canvas
118 x 100

37.

Sitting Figure VII. 1992
Acrylic on canvas
76 x 61





38.
A Road. 1992
Sepia and pigment
on levkas
65 x 50

a notion, introduced by the German philosopher Heidegger, "open time-space", that takes us both to the past and the future. We think that this term thoroughly expresses the attempts of Rudolf Khachatryan, focused at the aesthetic decoration of the space.

The first period in the development of the open time-space of this author dates back to the 1990, when he started to use a paper relief: the form leaves the two-dimensional surface of the painting and transforms into the relief, mostly made of multi-layer paper material. The notion "time-space", according to Einstein, is widely used to interpret cubists and futuristic architectural and art works. However, Khachatryan relates to the artists who try to achieve the forth dimension, the so-called "the tenth muse". Here time is a very important factor. For example, several dimensional plans in his sculpture are created under various points of view and various types, geometrically speaking, platitudes of surfaces' projections. From the point of view of the modern



39.
Dialogue I. 1992
 Mixed media on levkas
 45,5 x 35

40.
Lying Figure. 1992
 Sepia and pigment on levkas
 33,5 x 48,5







41.
Figure (model). 1990
Cardboard
10 x 5 x 5

42.
Standing Figure. 1992
From the *Images
and Shadows* series
Stamping, pigment on paper
31,5 x 21,5

43.
Figure I. 1992
From the *Images
and Shadows* series
Sepia and charcoal on levkas
48,5 x 33,5



art history this part of Khachatryan's work belongs to the avant-garde movement, called "paper-art", which was represented at the international exhibition in Leopold Hot Museum in the German town Guren. The representative of this movement is the group "Zorro circle" (Oscar Golvek, etc). The most important is the program of these artists: "paper creates the space". This program is also actual for Khachatryan, who approached this problem from the other end. His paper relieves are close to Arp's works, however, they witness that Khachatryan is looking for his own way.

It would be a mistake to include these works into the sphere of abstract art. Here we have to refer to semantic aesthetics: an abstract artwork is always notional (possesses signified designate). Consequently, art is always semantic, it always signifies values and does not represent things,



44.
Figure II. 1993
From the *Connection* series
Acrylic on canvas
100 x 90

45.
Standing Figure I. 1992
From the *Mythologems* series
Acrylic and ink on cardboard
21 x 16

46.
Composition no.2 (detail). 1995
From the *Multiplication* series
Acrylic on canvas.
90 x 120



44

but represents the evaluation of things, the complex of signs, where representative signs (icons) correspond to the non-representative ones. The paper relieves bear both the representative signs reproducing reality and non-representative signs. The reproductive similarity to the object is not always vivid. Khachatryan has hidden signs, represented by the latent dream. The artwork is a complex sign that comprises the structure of signs. Morris offers four main methods of signification or unification of signs (he calls them "ascriptors"). For Khachatryan the most actual is the poetic language in semantic aesthetics that is connected with mythological language.

Metamorphoses





47.
Two Figures V. 1998
From the *Projections* series
Acrylic on canvas. 140 x 118

48.
Composition V. 2001
Sepia and charcoal on levkas
122 x 100



49.
Figure with a Sphere. 1998
From the *Projection* series
Acrylic, mixed media on canvas
118 x 84

While evaluating the Khachatryan's paper or carton works from aesthetic point of view, one might notice the whole row of representative signs, for example, "Adam and Eva", 1990, or "A Man and a Woman", 1990, where signs depict real elements of figures. Further, we can see non-representative signs that are based upon the form stylization ("Space Composition One and Two", 1990, etc). This group of works consists of energy curves; though they can't be defined as "abstract" but they aesthetically depict the processes of energy; consequently, according to Right, who stated that "real forms is always organic...; it is principle of structure, authority, architecture...", we can call them organic forms. We are speaking about absolute beauty of Khachatryan's work. An absolute form is basic for the second period of his development in understanding of open time - space. This period is comprised by paper and carton figures ("Figure Project", 1990, "Angels", 1990) and other

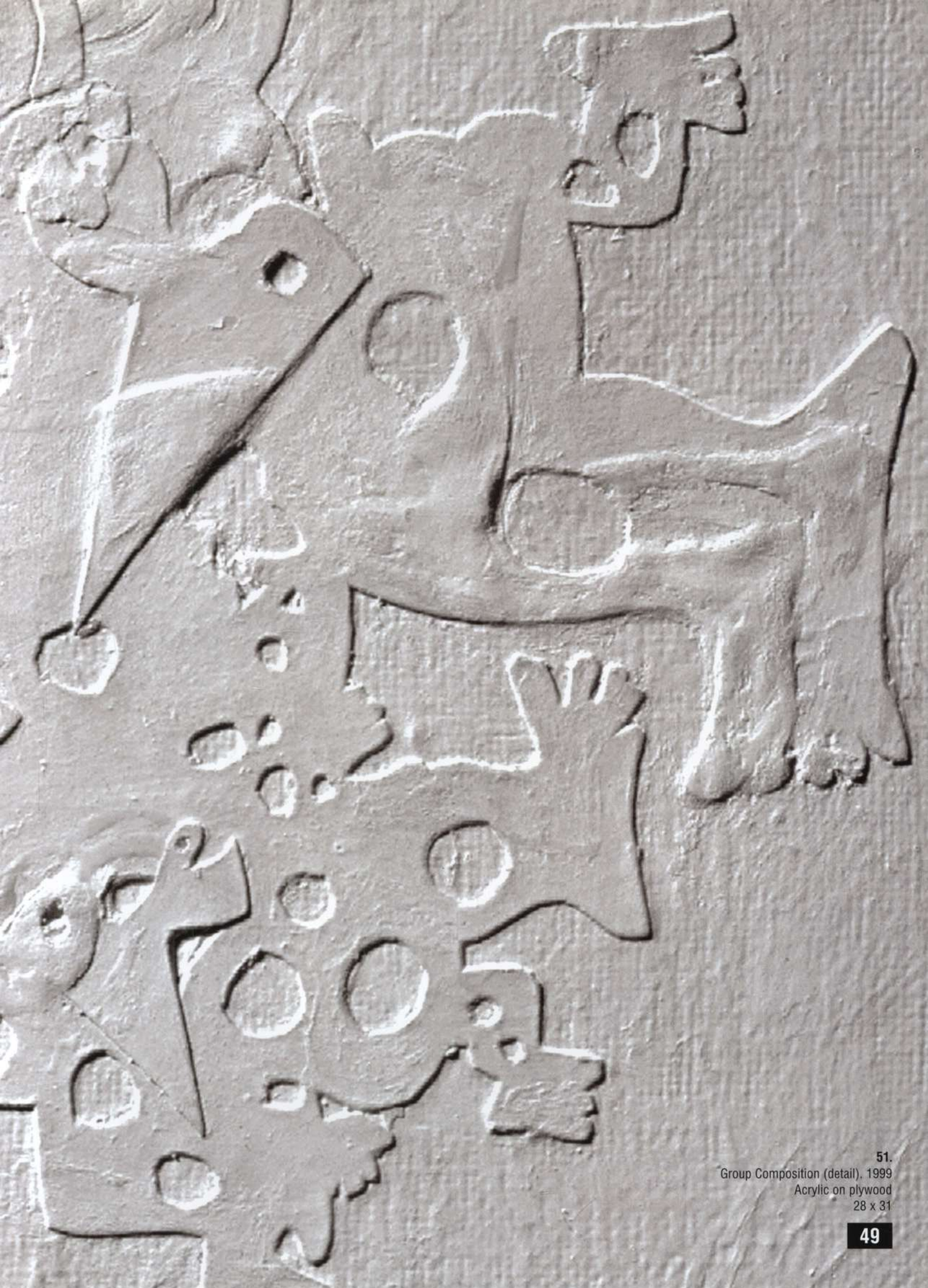


50.
Complex
Composition II. 2000
From the
Multiplication series
Acrylic on canvas
120 x 110

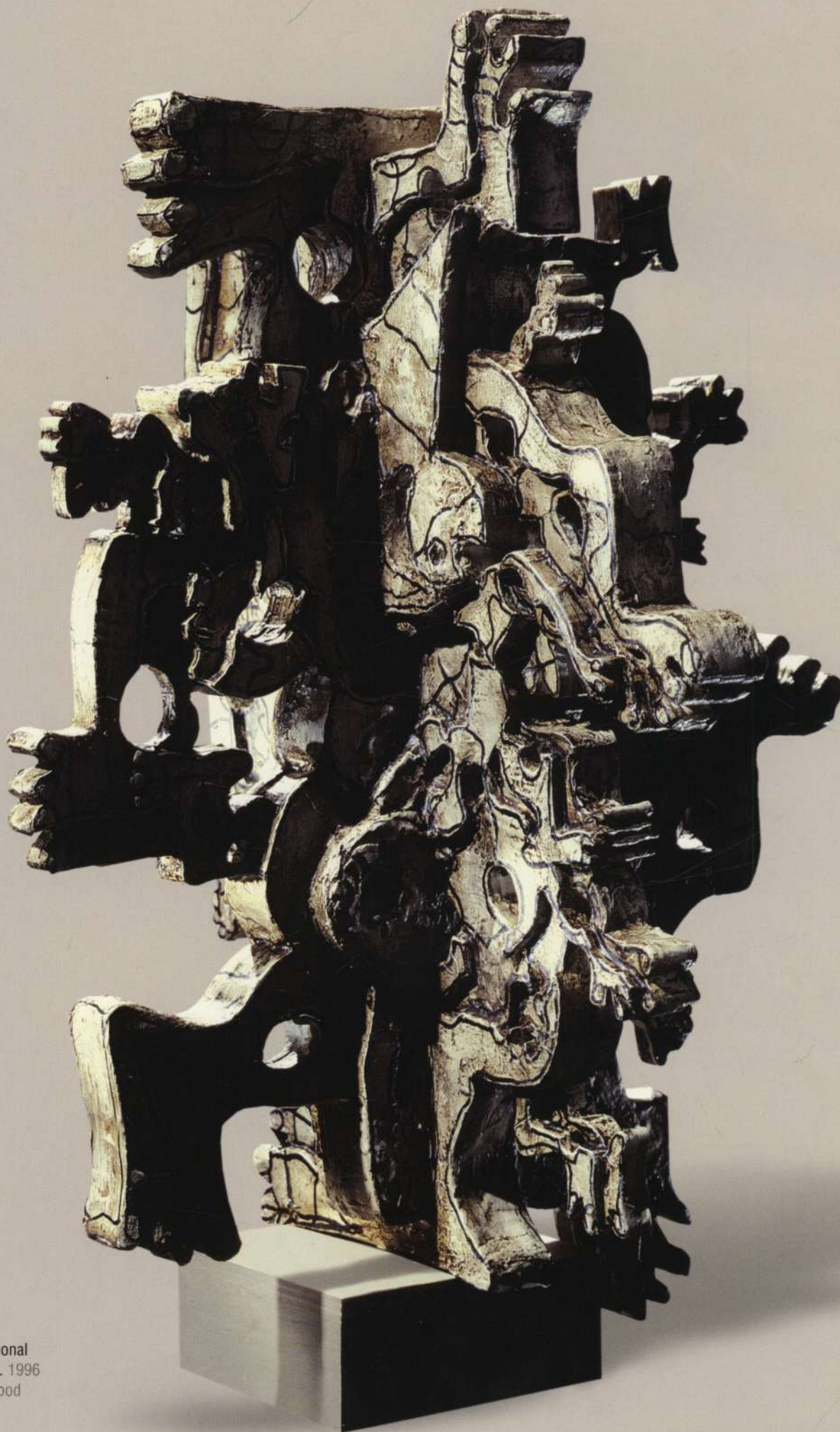
... Art is always
mythological.
At least, it
should be
mythology.
"Metamorphosis"
is a mythological
system that
led me to the
multidimensional
object.







51.
Group Composition (detail), 1999
Acrylic on plywood
28 x 31



52.
Multidimensional
Object no.15. 1996
Acrylic on wood
40 x 30 x 30

... For the 1993 Moscow exhibition I brought thousand of works from London that consisted of various series. The titles themselves speak of many things: "Twofold Unity", "Metamorphosis", "The Appearance of the Image", "The Dual State", "Images and Shadows", "Minimalism", "Projection", "Mythologems", "Connections", "Consonances", "Shadows". They represented the strange and unusual beauty of the objects-creatures. Ugliness would be appalling if we looked at it with the eyes of the real world. However it is not a realistic image, it is expressed with plastics. Plastics can't be appropriated. ... from the point of view of "Twofold", there is no ugliness if you see and understand the essence. Creating it I was feeling both like a child, looking at the world, and like an artist with an extensive drawing experience. All these things are interrelated.



53.
Multidimensional
Object no. 37. 1998
Acrylic on wood
58 x 28 x 28 .

54.
Figure III. 2000
Ink and pen on paper
36 x 22

55.
Multidimensional
Object no.11. 1998
Acrylic on wood
54 x 49 x 49

56.
Multidimensional
Object no.46. 2001
Acrylic on wood
87 x 40 x 40



three-dimensional works. Later on, while working with three-dimensional objects, Khachatryan starts to use combined technique (paper - pigment and other materials). Finally, the third period is marked by multi-dimensional object in glass walls, that point to endless projections of time-space sculptures, built in accordance with orientation. That concerns the works of 2000 - 2001 when we can speak of turning cosmic objects in glass spaces. One can speak of a step towards the sphere of non-sensible perception in a sense of transpersonal aesthetics and title these works "the works of a cosmic dream". The main aesthetic value of these works is in the fact that they flow in eternal space, metaphorically speaking, beyond gravitation. Compositionally these "hidden" works do not achieve the Earth surface. Cosmism of multi-dimensional objects strengthens the aesthetic value of eternity in Rudolf Khachatryan's works. This ensures that he enters our consciousness as an artist of this eternity.



Multidimensional Object



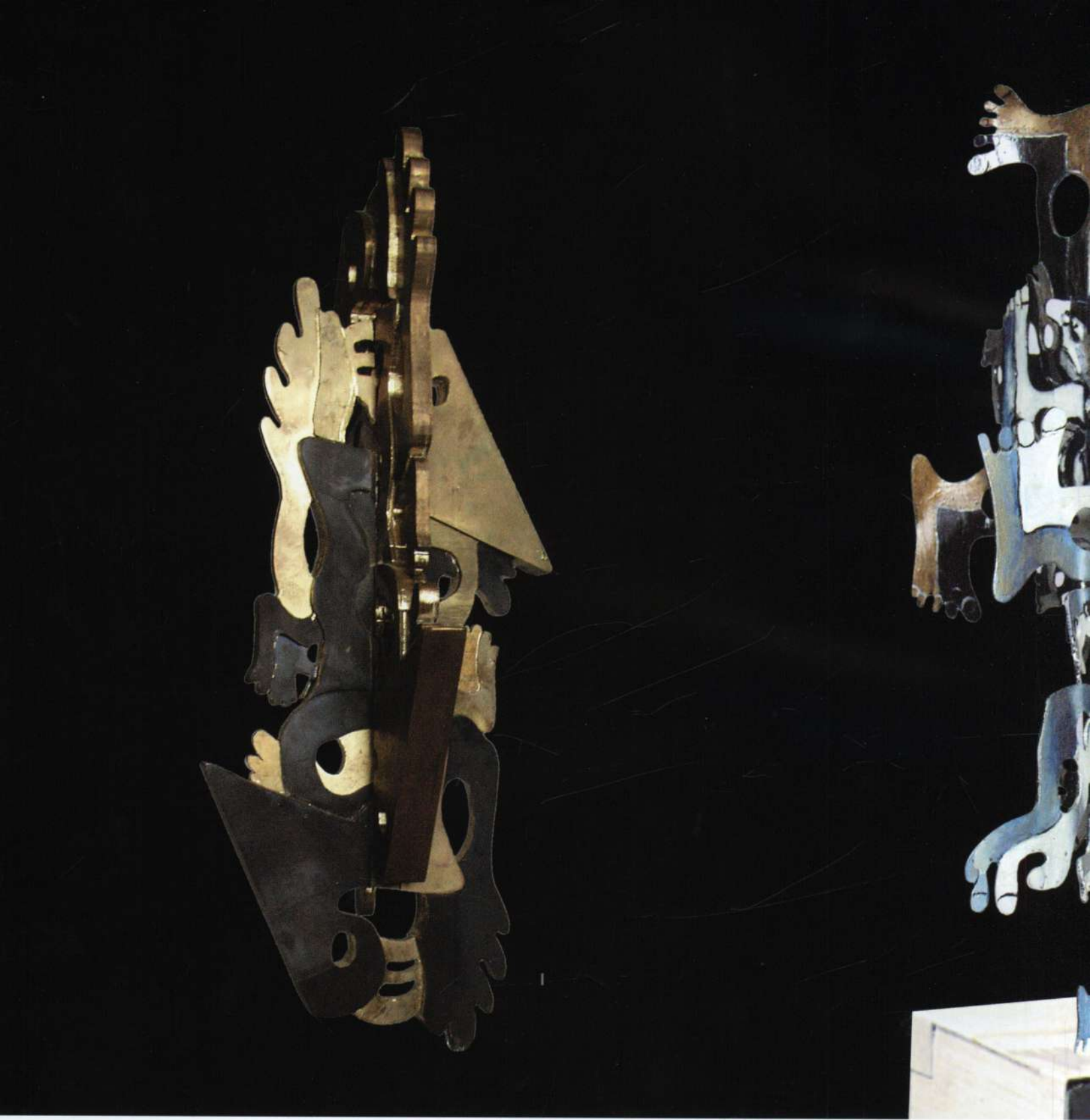
*In artstudio.
Moscow. 2004*

One more thing. I am interested in the presence of a sphere in your objects.

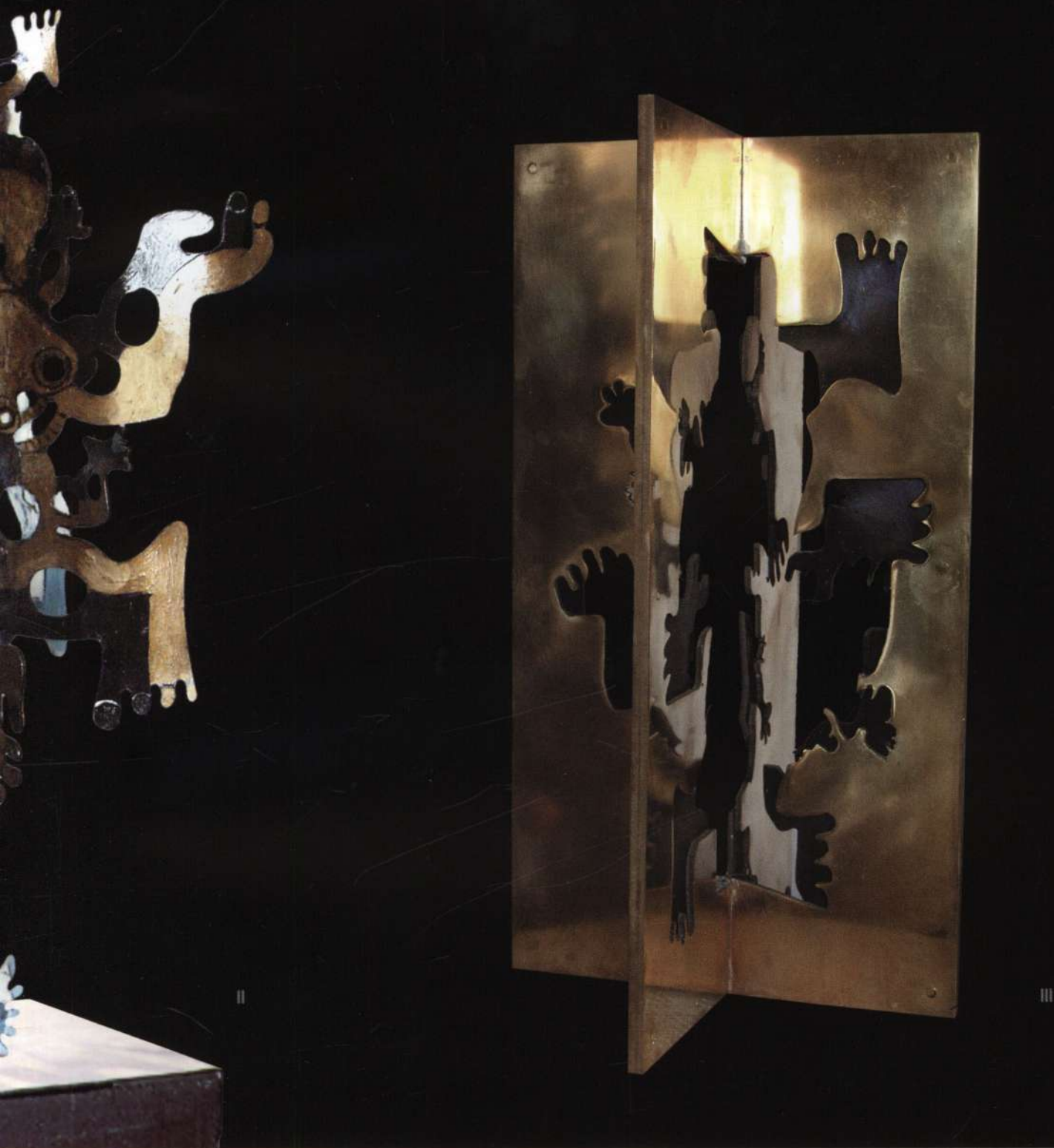
- Multidimensional objects are spherical themselves. Why are all Galaxies spherical? Because they have been turning for centuries and dropping off everything excessive while constantly rotating. A sphere is an eternal, perfect form with similar points and no upper and lower sides. A multidimensional object consists of different points but they are equalized during movement. A sphere is a symbol of multidimensional objects. They are brothers in law. It is not a sphere, but sphericity is inside. It becomes apparent in the process of rotation. It is symbolic art.

... Sometimes we speak about space as if it exists separately from us. In fact we are not outside the cosmos, we are in it. That is on one hand. And on the other hand, cosmos is inside us. It means that a person should recognize himself as a bearer of cosmos, the bearer of the world. Everything that exists in the world should be inside us. God gave man spiritual wings, so that he could fly cosmically inside himself. That is so beautiful! When in your imagination your soul floats in any direction and for any distance, then you can feel the vastness of the world, the immenseness of the divine spaces inside a human being. It is unbelievable.





- I. Multidimensional object: sculpture
- II. Multidimensional object: space painting
- III. Multidimensional object: open shape



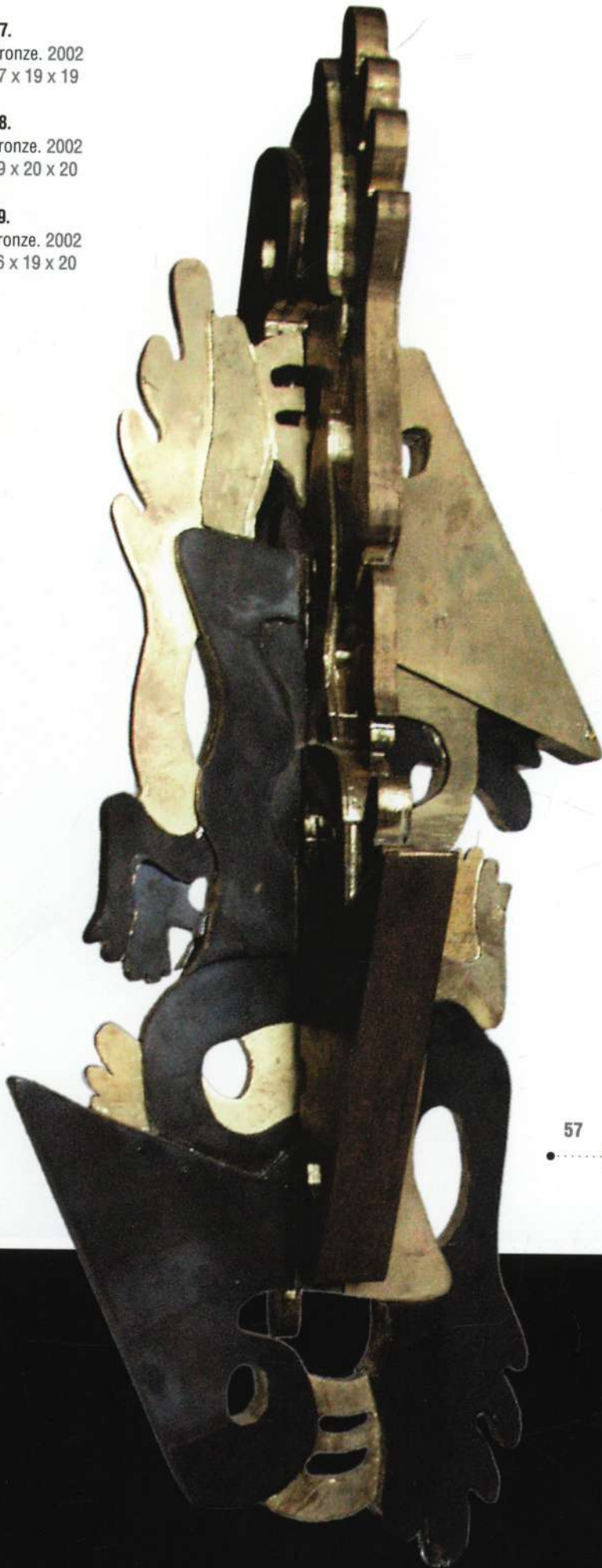
If we come back to multidimensional object? What is their peculiarity?

- They do not have upper and lower side, left or right, they can turn in every direction, in this sense they can be regarded as spherical. However, I will start from spiritual category of multidimensional objects. This time, I got a revelation. That is a formula of a human being I had been looking for all my life and I found in the nineties. I was astonished. I will cite from rarely published Gospel according to Thomas: "When you do two as one, and an inner side as an external one, and upper side as a lower one... When you do an eye instead an eye, a leg instead a leg and an image instead an image - then you will enter the Kingdom of Heaven..."

57.
Bronze. 2002
47 x 19 x 19

58.
Bronze. 2002
49 x 20 x 20

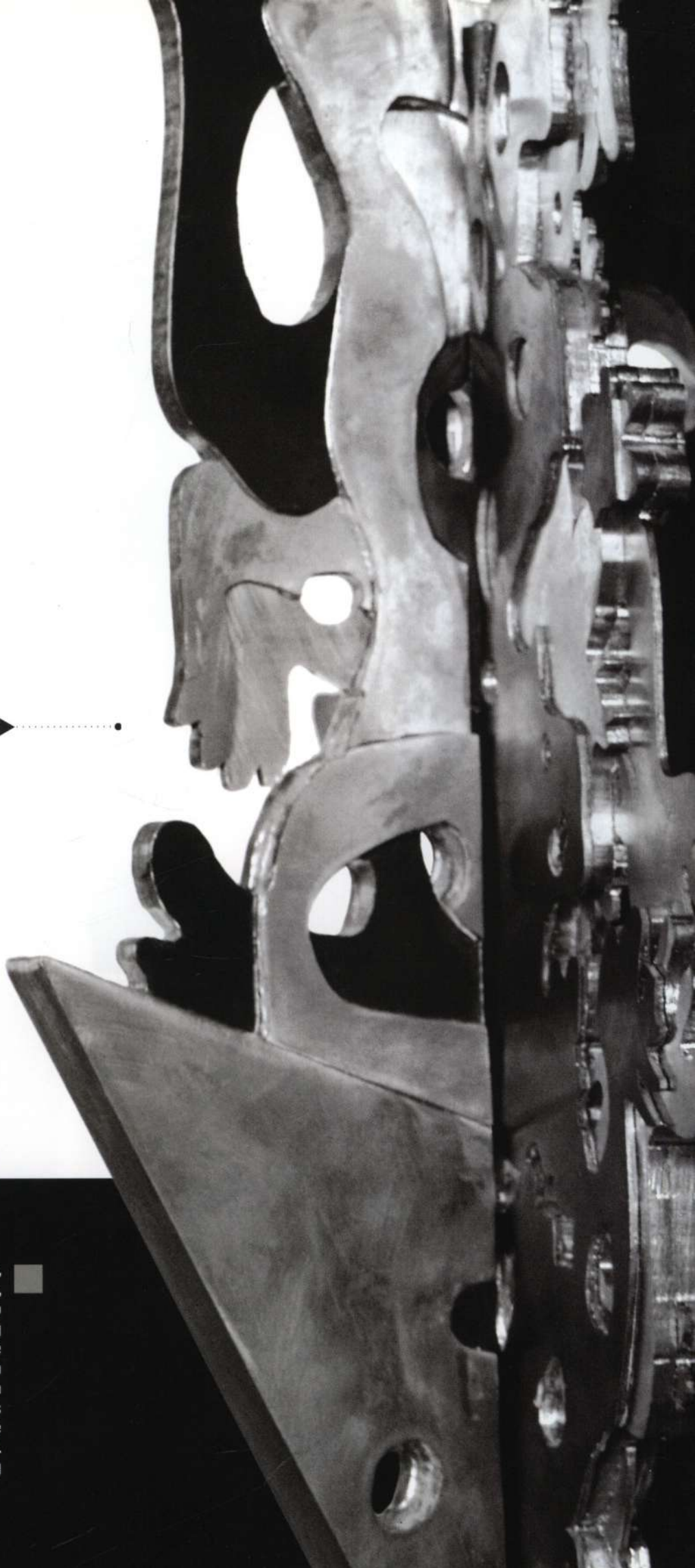
59.
Bronze. 2002
46 x 19 x 20



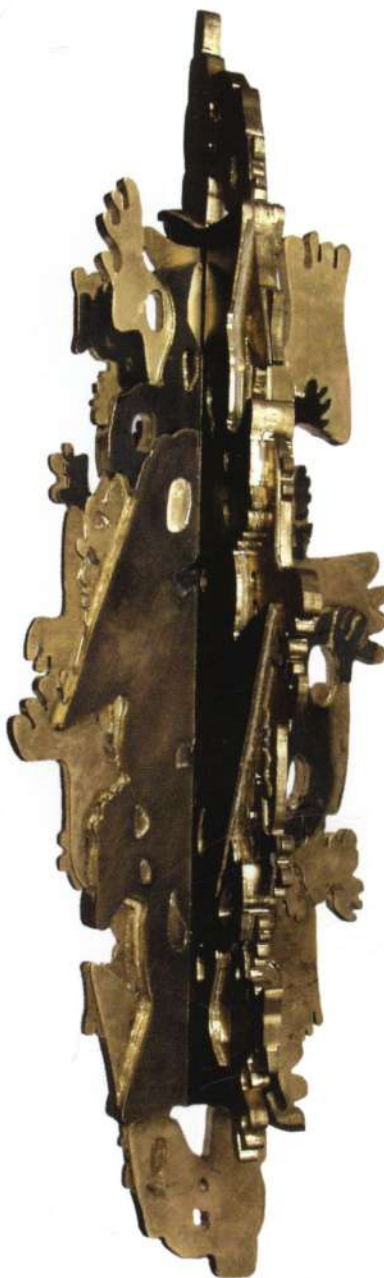
57



58



An object should move, the more diversely it moves, the more diversely is its sense: round the circle, up-down, from left to right or from right to left. That gives a birth to endless possibilities of transformations. It is so amazing to imagine this development. Movement is inside the object. Every time one and the same object connects with another one, it produces something new. This goes on eternally. An object is called "Multidimensional". It consists of multiple fragments and has a definite form. Let it be static. The idea of multiple movements is installed into it. Consequently it can even be static. A man, while going



60



61

around an object, feels its eternity. There is no difference if the object moves or a person moves around it; it is important that a person is able to get the idea of the object's transformation. However, the audience thinks that an object's position limits possibilities. A man mostly conceives what he sees with his eyes and does not feel the idea of multidimensional objects.

A picture that hangs on a wall is a museum phenomenon these days. A picture should be in space, should be dimensional. We can view it from all sides, although that by itself does not mean modern thinking.

A multi-dimensional object keeps changing!

Multidimensional Object: Sculpture



60.
Bronze. 2002
47 x 15 x 15

61.
Bronze. 2002
47 x 11 x 11

62.
Bronze. 2002
45 x 6,5 x 6,5

62

63

64



63.
Bronze. 2002
45 x 5 x 5

64.
Bronze. 2002
47 x 4,5 x 4,5



65.
Acrylic on steel.
2003
58 x 23 x 23



Multidimensional Object: Space Painting



66.
Acrylic on steel. 2003
32 x 18 x 18

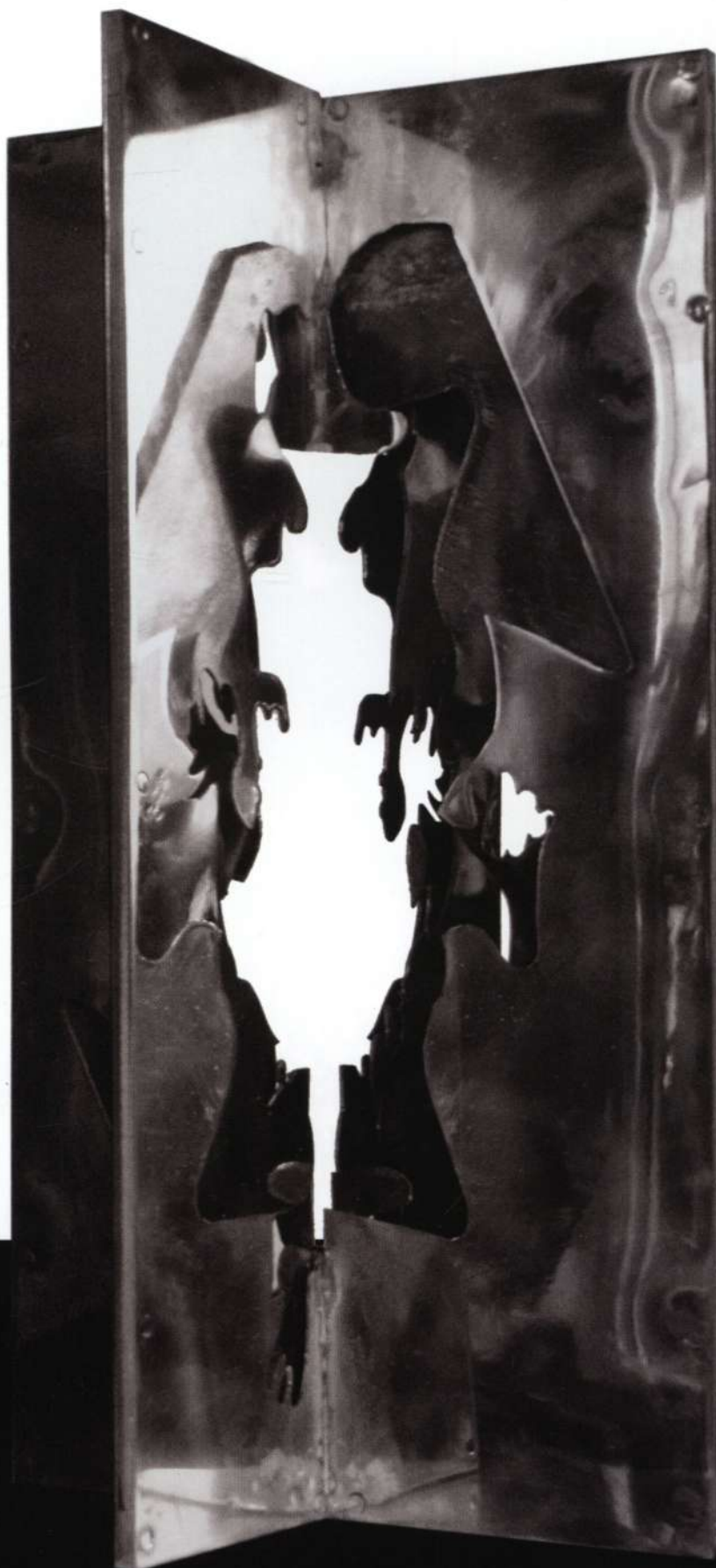
67.
Acrylic on steel. 2003
41 x 19 x 20

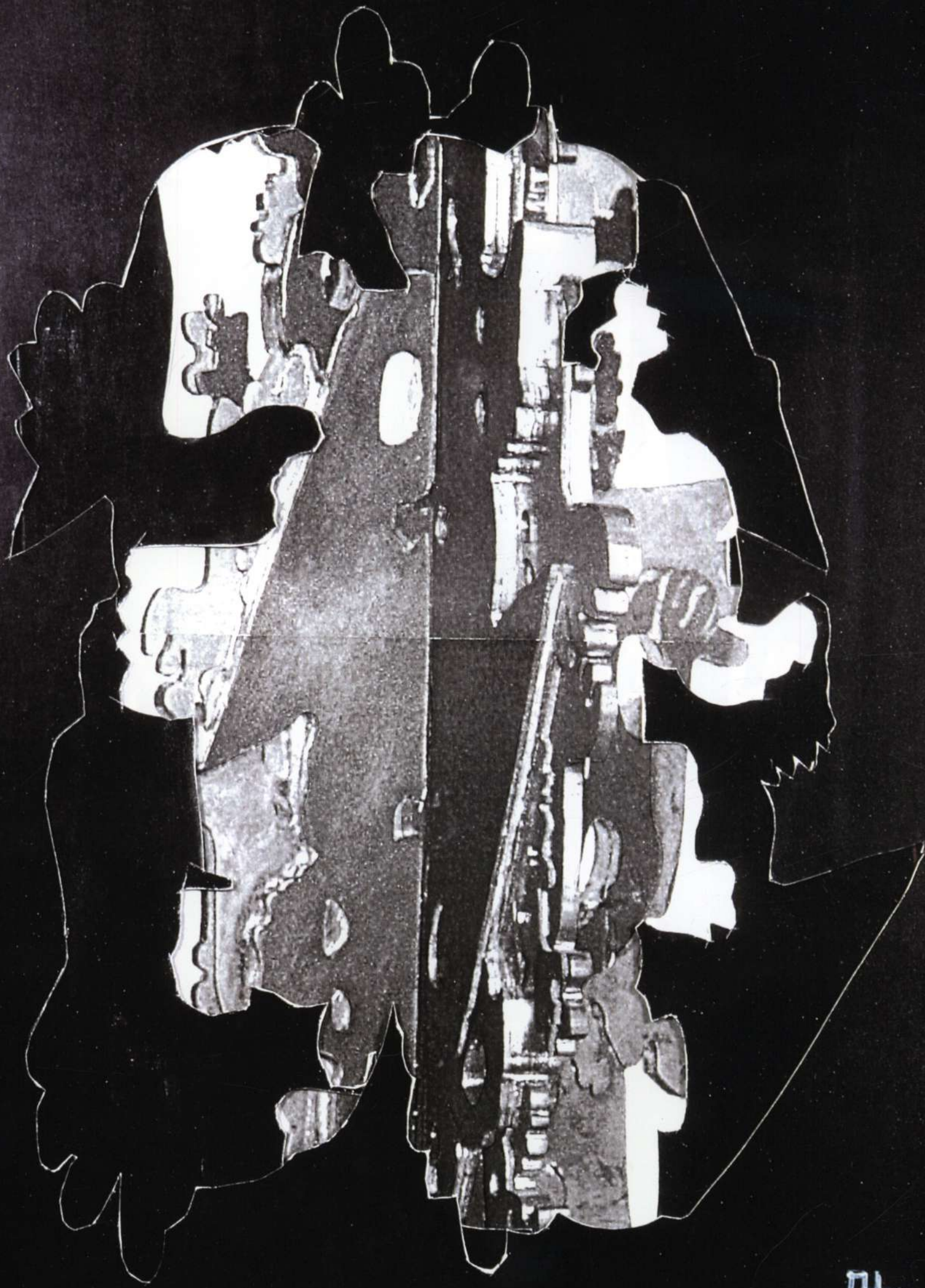


70.
Bronze. 2004
42 x 23 x 21

68.
Bronze. 2004
45 x 25 x 25

69.
Bronze. 2004
45 x 25 x 25





THU
2004



71.
Collage 8. 2004
From the
Projections 2004 series
Paper, collage
38 x 27

72.
Collage 7. 2004
From the
Projections 2004 series
Paper, collage
39 x 28



73.
The Reflecting Relief.
Bronze and steel. 2003
64 x 36 x 3

74.
The Reflecting Relief.
Bronze and steel. 2003
69 x 34 x 3

What can you tell about eternity?

■ - I am afraid I won't say anything new. However, repetition in art is not such a useless thing. Everything has been said, but has everything been understood? Consequently we repeat and repeat what has already been told. Everything is changing inside and around us. If our planet remains for billions of years, of course I am speaking conditionally now, it will be represented by a totally different map. And absolutely different art. But I will come back to your question and answer it this way: thanks to multidimensional objects eternity has started to reveal itself to me in its constant development that can't turn back.



75.

Bronze and steel. 2003
64 x 41 x 2

Biography

- 1937 Born March 4th in Erevan, Armenia.
- 1952 Meeting with Ervand Kochar — an avant-garde artist and inventor of "the peinture dans l'espace" technique. Kochar becomes a friend and a spiritual mentor; he introduces Khachatryan to the intellectual elite of Armenia.
- 1955 Takes part in the Republican Art Exhibition.
- 1961 The State Picture Gallery (Erevan) purchased the series of portraits of the prominent Armenians.
- 1962 Art collectors A. Chudnovsky, A. Kademian, G. Bunatian, A. Grigorian, etc. start buying Khachatryan's paintings.
- 1969 First Prize by the Armenian Ministry of Culture for Komitas' portrait.
- From 1971 Lives and works in Moscow.
New period "Classical Drawing".
- 1980 Discovery of a new medium — "Drawing on levkas".
Receives the title of "The People's Artist of Armenia".
- From 1989 Lives and works in London.
New creative period — "Metamorphoses", including several periods: "Open Forms 1989 — 1990", "Twofold Unity", "Dual State", "Appearance of the Image", "Mythologems".
- From 1994 Lives and works in Moscow.
Works out new visual principles of dimensional compositions — "Multidimensional Object".
- 1995 On behalf of the Republic of Armenia Rudolf Khachatryan presents a large painting "Union" to the Assembly of the United Nations on the occasion of fiftieth anniversary.
- 1997 Khachatryan is rewarded with the Order of Peoples' Friendship (Russia).
- 2002 Corresponding Member of the Russian Academy of Art.
- 2003 Khachatryan is rewarded with the Order of Movses Khorenazi (Armenia).
Rewarded with the golden medal of European society "Franz Kafka".

Solo Exhibitions

- 1978 The Artists' Union Exhibition Hall, Moscow.
- 1979 The Artists' Union Exhibition Hall, Leningrad.
The Museum of Western Art, Odessa.
- 1980 The Artists' Union Exhibition Hall, Erevan.
- 1983 The Museum of Modern Art, Erevan.
- 1984 The Museum of Oriental Art, Moscow
- 1985 The Heritage Gallery, Los Angeles, Detroit, USA.
- 1988 The Artists' House, Erevan.
- 1990 The Residence of His Grace the Archbishop of Canterbury, London.
- 1993 The Central House of Artists, Moscow.
- 1997 The National Gallery of Armenia, Erevan.
The State Tretyakov Gallery, Moscow.
- 2002 Russian Academy of Art, Moscow.
- 2004 Gallery New Hermitage, Moscow

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Curator – **Vsevolod Khachatryan**

Author of the article – **Dr. Miroslav Klivar**

Author of the discussion – **Nina Allakhverdova**

Graphic design – **Yaroslav Martinov (YAR)**

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sculpture ■ space painting ■ open shape
multidimensional object 

Rudolf Khachatryan (1937–2007)

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