

HYPERCUBISM

PART III

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ABSTRACT

The article Hypercubism, Part III constitutes the third part of the philosophical framework of Hypercubism, which examines the manifestation of theory in artistic work and the development of expression. The text is based on a long-term personal research process that combines visual artistic work, philosophical thinking, and reflection on perception and reality.

The article describes how the key principles of Hypercubism, such as multidimensionality, the relationship between reality and experience, and the role of the mind in the construction of perception, are manifested in the practical artistic process. The material is paintings and studies completed in 2020-2026, through which the transformation of expression towards a freer and more multidimensional approach is analyzed.

The text traces the evolution of artistic practice from a representative and structurally controlled expression towards a more intuitive and conceptually broader form. The process also includes critical stages that have guided the reassessment of thinking and deepened the relationship with the philosophical foundations of Hypercubism.

The article shows that Hypercubism functions in practice as an influential model of thought and perception, shaping both the artistic process and the way we structure reality. It functions as an applied and researched part of the broader Hypercubism whole.

PREFACE

Love can change, people can disappear, life can be different today than it was yesterday, and become completely different tomorrow.

Yet reality itself remains unchanged That is why I seek its deepest truth. I can trust that it is the only one that will last.

This text is dedicated to all those who have helped me achieve the things I have achieved over these ten years. The theory of Hypercubism would not exist without your understanding, acceptance and love.

I would especially like to dedicate this text to Octavian Iordache, who has shown me that this has not been in vain.

I. INTRODUCTION

The study of Hypercubism is both a literary and visual study. Whereas Hypercubism, Part I presented the manifesto and philosophy, and Hypercubism, Part II deepened the philosophical claims of Hypercubism, presenting diagrams and axioms and principles, Hypercubism, Part III presents the artistic application.

The text discusses the history of traditional Cubism and the author's personal reflections on the subject. Cubism's importance to the emergence of Hypercubism has been significant, and therefore it is important to examine written reflections on Cubism, but also research done through painting in the form of works. Hypercubism is not an extension of Cubism, but rather seeks to expand Cubism's fundamental ideas about depicting reality through different perspectives.

Whereas Cubists broke a three-dimensional object onto a two-dimensional surface, in Hypercubism the aim is to deconstruct both the object and personal thought, and through consciousness to reconstruct a three-dimensional work that embodies the 3D-5D reality structures that emerge in Hypercubism. Reality is thus rebuilt into a whole using Hypercubist principles.

This text presents a study of traditional Cubism, its painterly studies, and the history of Cubism. However, the main emphasis is on the study of Hypercubism, including its diagrams, hypercubist studies, and ideas related to Dimensionism and Pylotopism.

The philosophy of hypercubism and the interaction between dimensions have been explained in previous articles, so it is advisable to return to them when reading this article.

Hypercubism, Part III, is the final article in the series that ties together the theory of Hypercubism.

II. INTRODUCTION II

In the middle of the cubes

Cubes. Thousands of cubes. And me in the middle of them. I look around, and everywhere I see completely identical cubes. Just different sizes. Gray. Some huge and some very small. The biggest ones are the size of an apartment building, and some are just moving boxes. On different sides. There I am standing, in the middle of it all.

The sky is covered with a light veil of clouds. There is no limit on the horizon. Only cubes. As far as the eye can see. The veil of clouds changes shape, but remains stable. The air is so still that you could imagine yourself in a vacuum. Gravity is even heavier than before. It feels like your body weighs thousands of pounds. I try to lift my leg, but it is very heavy. Heavier than ever.

In front of me is a cube. Every side of it is identical. The cube is small, maybe the size of a small music box. I squat down and reach out towards it. I grab the sides with both hands and try to lift it up. It doesn't work. It's as if the cube has been cast on a base. It's cold and won't budge. I try to push, I try to pull. The cube won't budge.

The sky rumbles. A few rumbles, followed by a thunderous roar. Like thunder, but a thousand times louder. A giant cube appears from the middle of the cloud veil. Dark gray in tone. Its giant edges effortlessly protrude from the middle of the cloud veil. And the veil obeys. Its enormous size and substance create an immense shadow over a large area. It is the largest I have ever seen.

The cube begins to accelerate as it falls downward. It comes with force and mass. It falls perpendicularly towards me, so that I think I'm going to be under it. The surface area expands as it approaches. It approaches so fast that I can't see any sky except the huge square base of the cube. I close my eyes.

A loud bang. The bang echoes in the void. As if lightning had struck right next to me. The ground shakes so much that it's hard to stand. I carefully open my eyes, but I can't see around me. Dust and mist are everywhere. The noise from the bang gradually fades into the distance, and I still try to see around me. I try to feel around with my hands until my palms hit the cold surface in front of me.

The mist and fog begin to clear. As small dust particles continue to settle down, I make out a wall in front of me. A really big wall. It's as tall as a skyscraper, and its width is as long as its height. There's only about a meter between me and the wall. I put both hands against the wall. It's the biggest of all the cubes, I think. I stop and stare at the wall.

There I stand, and I wonder.” (Miettinen, 2018)

III. RESEARCH ON CUBISM

"Cubists,
or a mental nudist.

Multiple dimensions,
spoken aloud.

I give the triangles,
to settle down as a house." (Matias, 2020)

In this chapter, we will examine my previous research on Cubism. Cubism has been one of my greatest inspirations behind Hypercubism, and the visual implementation of Hypercubism is very close to the principles of traditional Cubism. The pictorial research shows my research on Cubism through painting, and the conceptual research explores my reflections on Cubism, its history, and my views on dimensions. The chapter ends with a focus on the interaction between Cubism and Hypercubism.

Cubism studies through paintings

My research into Cubism has been both conceptual and painterly since 2020. In my thesis, I have written *Inside the cube*, 2024 for a comprehensive explanation of this process.

"Studies in Cubism; dimensions speak

My interest in Cubism arose when I became acquainted with the early Cubist works of the old masters, such as Pablo Picasso (1881-1973) and Georges Braque (1882-1963). I had certainly come across Picasso's works in various situations before, but they began to manifest themselves in different ways during the early years of introspection, when my interest focused on the broken and reconstructed vision of the object to be painted. This prompted me to study the theory of Cubism, which in turn led me all the way to thinking, but also to the study of the fourth dimension. Picasso is known to have studied the theory of relativity, but he is also known to have said that he painted forms as "he thinks them, not as he sees them" (Bergström, 2015, p.332). I think he perfectly depicted the fourth dimension of mind and thought in his Cubist works.

I was also strongly attracted by the geometry of the works, where the image that initially seemed very inconsistent and confused became very consistent and clear through the study of the theory of Cubism. The works were like a riddle, which with the help of the mind and thought could be transformed into clear wholes. I remember our painting lecturer Petri Rummukainen saying that the goal of the Cubists was also to create a living image on a two-dimensional surface, and I think they have partially succeeded in this. The image begins to live in the mind and thought of the individual through the study of the theory and the work. In Cubism, the works were also logical and truly ingenious with their compositions and arrangements, where the subject could be seen from many different perspectives simultaneously with the help of the mind and thought.

In my research, I perhaps immersed myself too much in the term cubism. My painting lecturer Rummukainen also said: "Don't fall in love with that cubism". That's what

happened to me, or I myself experience it as more of an obsession than a love. It's easy to study the theory of landscape painting or, for example, to understand the influential causes and factors of abstract art, but cubism offered me an endless swamp in which to immerse my thoughts and energy. Studying cubism brought much-needed challenges and problems for my thoughts to solve. Having spent my time studying the fundamental theory of the style, both by reading, reflecting on and painting, I have been able to build a satisfactory understanding of the subject for myself.

Exploring Cubism through Paintings

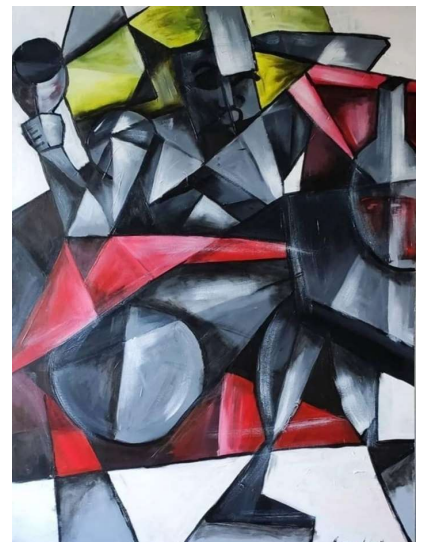
My research into Cubism has been very strongly connected to painting, in addition to working on ideas. I painted my first Cubist works in the spring of 2020. The works *Self-Portrait*, 2020, *Unnamed*, 2020, and *Woman*, 2020, were painted while I was still living in Roihuvuori, Helsinki. My Cubism at that time was experimental, mixing my previous style of painting three-dimensional shapes, but also the formal language of my previous figure paintings.



Self-portrait



Unnamed

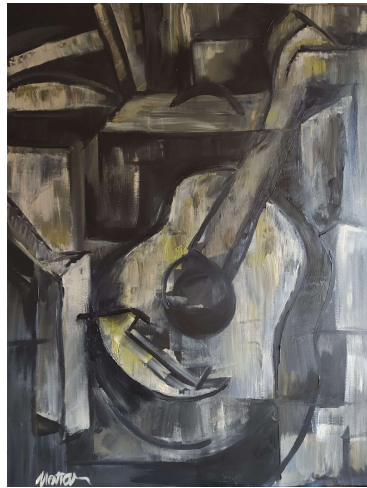


Woman

My studies began at Kankaanpää Art School in August of the same year, where I moved during the summer. The first year was spent between courses, doing my own work, whatever I could from school. I didn't have my own workspace then either, so I painted what I could in my studio. The paintings *Chessboard*, 2020, *Guitar*, *Bag*, *Chair*, 2020, and *Self-portrait*, 2020, were created during the summer before school started. The ochre and gray tones in the works stemmed from the color scheme of analytical cubism.



Chessboard

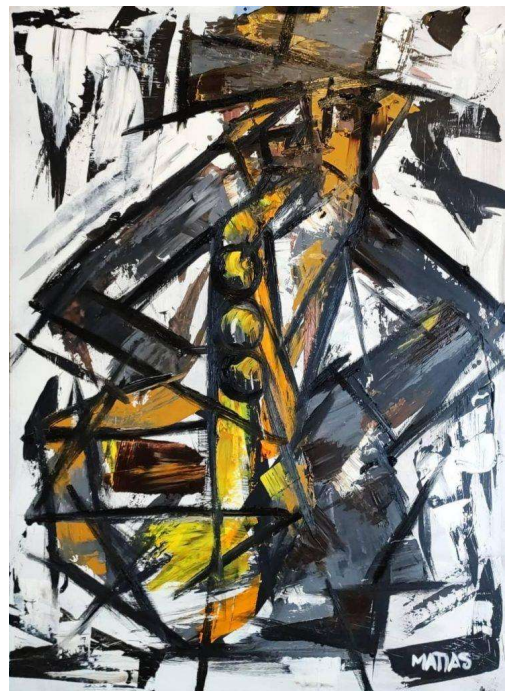


Guitar, bag, chair



Self-portrait

The coronavirus pandemic that had shaken the world had limited people's sightings and activities, closing the school and restaurants in Kankaanpää in the spring of 2021, when I decided to go to my friend in Helsinki. At that time, I painted the work *Saxophonist*, 2021.



Saxophonist

During the summer, for a change, I painted landscapes of Helsinki, which I also put together an exhibition of in a small café in Punavuori in the summer. The landscapes were impressionistic depictions of Helsinki landscapes instead of cubism. In late 2021, I started using collage in my cubist works. I glued newspaper clippings and cardboard to my works to bring structure, but also a message about the era I was living in at the time. The corona pandemic was at its strongest with its restrictions, and at that time working alone was allowed in school premises, otherwise everything was pretty much closed. The

first collage works *Home*, 2021, *Unnamed*, 2021, and *Guitar*, 2021, personally represented a new approach to working.



Home



Unnamed



Guitar

In 2022, the paintings *Helsinki cathedral*, 2022, and *Studio view*, 2022, continued the same theme, and wallpaper also became one of the materials used in the painting. In the summer of 2022, I also had the opportunity to participate in the Art Nordic 2022 art fair in Copenhagen, where the works in question were on display over the weekend of June 24-26, 2022.



Helsinki Cathedral



Studio view

During the summer I tried to go even deeper into my cubist work. During this time I was thinking about the theme of the fourth dimension, and the concept of hypercubism was in my mind. I will return to this topic in more detail later. My goal was to find a way to create one more dimension on top of traditional cubism. Whiskeybottle, glass and

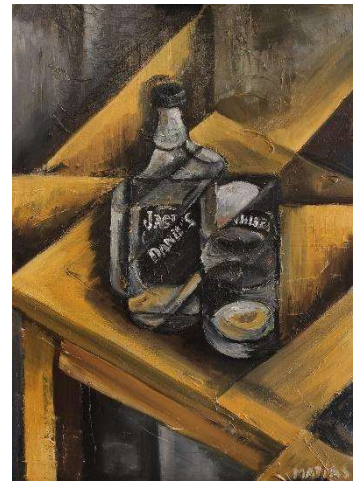
chessboard, 2022, Whiskeybottle, glass, chessboard and guitar, 2022, and Whiskeybottle and glass, 2022 were my studies of different arrangements from my workspace.



Whiskeybottle, glass and chessboard



Whiskeybottle, glass, chessboard and guitar



Whiskeybottle and glass

Later I made even larger studies, where I tried to fragment the observation while still leaving something concrete in the space, such as a vase or a coffee pot. Morning table, 2022, Bowl on the table, 2022. In these works I also used old sheets as a collage element.



Morning table



Bowl on the table

Autumn 2022 was spent preparing for my exchange studies, which started in spring 2023 in Prague at the local Academy of Fine Arts, AVU (Akademie výtvarných umění). When I presented my work to my studio professor Petr Dub (b.1976) and other students, Dub asked me, “Why are you painting hundred-year-old works?” The students also wondered if I could do something else. This pushed me into a personal crisis, and for a couple of months I wondered how to really take my work in my own direction.

The first studies of lighter lines and reduced use of colors were created in my rented room on Mikulánska during the spring. The works *Chair, table and empty frames*, 2023, *Night table, lamp and bowl*, 2023, and *Smoking man on chair*, 2023, were the first works representing the new style. These were reduced to only faint background colors made with ink, outlines made with charcoal, and shadows made with oil.



Chair, table and empty frames



Night table, lamp and bowl



Smoking man on chair

The later paintings *Winebottle and glass at the table*, 2023, *Flower at the table and chair*, 2023, and *Bible on the table under lamp*, 2023, were given stronger colors, but the airy still lifes gave me freedom from overly analytical thinking, which led me to enjoy painting again after a long time. I held a joint exhibition of these works with my landlady Katariina Lillqvist, which took place from 2 to 16 June 2023. The works also participated in the end-of-semester exhibition of the local art academy.



Winebottle and glass at the table



Flower at the table



Bible on the table under lamp

When I returned to Finland in June, I started working on new ideas. In addition to the simple charcoal line and simplified color backgrounds, collage returned to the works, and different materials, such as fabrics, wallpapers and pastels used in the finishing, brought even more life and dimension to the works. Flowers at the table, 2023, View from studio, 2023 and Breakfast table, 2023 continued the same simplified theme with small aesthetic additions. The works in this series were on display at Galleria Pori Saskioa from 29.7-20.8.2023.



Flowers at the table

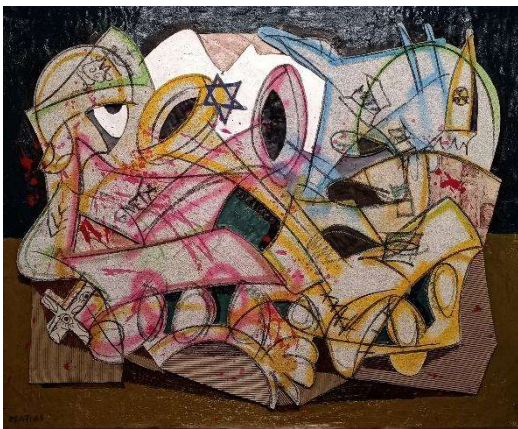


View from studio



Breakfast table

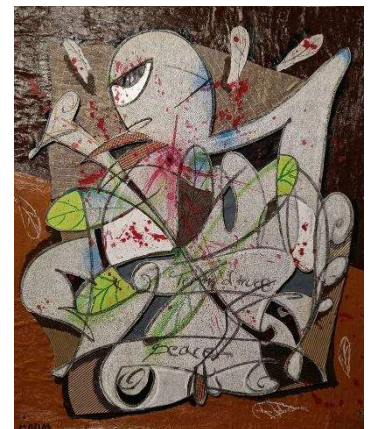
In this style of painting, I thought I had found a way to depict the mind and thought of the fourth dimension in the form of delicate outlines of still lifes and objects, around which a clear three-dimensional structural reality was formed. I had already heard from an acquaintance about an acoustic board made of peat, which would be easy to work with by carving and which would also be possible to paint on. For the next ensemble, I ordered the materials and began painting a series that later became known as Silenced acceptance. The works in the pictures are *Euphrates has dried*, 2023, *Only for fans*, 2023 and *Who shot the pidgeon*, 2023.



Euphrates has dried



Only for fans



Who shot the pidgeon

The works were also purposefully formed into three-dimensional forms in addition to collage and oil paints, which was another step forward in my research. The works also moved away from the theme of cubism even further, which has also been very liberating in retrospect. However, for a few years I was very intensely attached to the idea that I should create some mind-blowing and new cubist style. The works in the series were on display at Galleria Ronga from 11.-30.11.2023. (Miettinen, 2024)

Theoretical research

The process of intellectual exploration is evident in my writings. *The dimensions speak for themselves*, 2022, in articles and *Mikulandskán research*, 2023, in my text. The articles discussed cubism, dimensions, and for the first time Hypercubism as a concept.

The articles "Dimensions that Talk" came after my cubist painting research. I first started exploring cubism visually by painting in 2020. Of course, at the same time I also lightly reviewed related literature and had discussions on the topic at art school. Cubism was not particularly popular among both teachers and students.

Despite this, I felt it was my own, perhaps precisely because of its multidimensionality and insight. The subject resonated strongly with my thoughts related to introspection.

The articles "Dimensions Talk" began a clear transition to examining cubism and dimensions. Introspection is mirrored in cubism, and they are also compared to each other.

Dimensions speak for themselves

Dimensions speak volumes, indeed. Life is a continuous observation of various sharp angles, all kinds of structures, both conceptual and tangible, as well as things and events. Life is just one big interpretation of something, a changing conclusion as information mutates in a sensitive mind, trying to constantly integrate into the reality that one has already created for oneself with imagination. After all, everything consists of only different levels, states, and the view brought by experience and understanding, which serves as the only pedestal for the perspective of life. Nothing real exists, only an endless chain of thought's need to build something concrete. If one understood that everything is just a world imagined by the mind, would everything collapse then, or would it perhaps be possible to reach the next part of this lifelong journey?

In 2017, I started writing down my thoughts about life because I felt a great need to unravel the mysteries and dark corners of life, but also to better understand how simple analysis and introspection could create a clearer picture of the surrounding reality instead of the one that already existed...

I have noticed that life offers its fruits in a very appropriate and timely manner. When I started writing the work in question (*Life is a Circle – Six Phases of Self-Inquiry*, 2019), it mostly served the purpose of self-exploration at the time, but I had no idea how it would have such a significant impact on today. After studying fine arts for the past two years, I have taken one of the greatest turning points in art history, Cubism, as the subject of my research. I strongly believe that just as things and events in life can be studied and analyzed, the same elements are strongly present in that art movement. Just as things and events in life must be dismantled and rebuilt in order to understand them, in Cubism it has also been important to observe objects, dismantle them into parts and rebuild them as descriptively as possible, although each author does this in the way they see fit. In this case, I could say that the cubist way of painting and interpreting painting is exactly the same as how life should be viewed and studied, and vice versa. So these are not different from each other, but are one.

The overlapping objects and multidimensional examination of objects in Cubism offer as much and almost the same process of investigation as what would be offered by analyzing personal life events, various things and problem solving. Things are examined and taken apart and assembled in the best possible way into a new, better, but also more complete whole, taking into account every existing angle. The general perception and perspective are shattered, the rules are ignored and then a new kind of

analyzed and reinterpreted whole is built, which gives glory to this multidimensional process of mind and thought.

It is relatively easy to interpret and imitate the reality that already exists and is visible to the eye through painting. It is the same as acknowledging something that already exists and copying it as real, without detracting from the process involved, but crushing things and reassembling them in the light of different dimensions offers me personally a completely new world. A world where everything is possible and complete.

Cubism also comes from one of the golden ages of art, the art of the 20th century, whose masters I have enjoyed reading and studying. During that time, many people working in art wanted to create something completely new, as a result of which many concepts of art that are still influential today define people's work in art. I am mostly attracted to the conscious choice people made at that time to take on a personal mission to produce something new and unprecedented, even though several new movements and styles were belittled or outright criticized. Despite this, the people working on the subject were loyal to their convictions, which later bore fruit. This attitude and passion mostly speaks to me, as well as the will to understand and create something that did not yet exist.

So you could say that people fought for their cause, not necessarily even knowing how much it would affect the future, I think, just because it was very important to these people for themselves. Just as I understand it, Cubism was not a style that people loved when it was born, but its developers still continued to explore the subject.

Cubism also attracts me as a subject because I think it has been left completely unfinished. The people who have implemented Cubism have certainly personally achieved some kind of sufficient understanding for themselves, but I myself see a huge amount of research and learning in it due to the diversity and infinite possibilities of the subject. As when I study life, I also find in Cubism so many different approaches and levels that I want to immerse myself in and which I really thirst to find out thoroughly and with the same intensity that the old masters have shown when working on their own projects and processes. I want to find a satisfactory and suitable view of the subject for myself and delve into the subject both in terms of history and the people who have studied and implemented it, as well as through my own perspective and experience.

...I intend to follow in the footsteps of the old masters, painting my observations with several of the already existing named key methods of cubism, and through this I aim to find a personal thought and understanding of the subject. I intend to combine the different dimensions and angles of life and bring them together with cubism, analyzing and painting, exploring and constructing reality anew, one object at a time. (Miettinen, 2022a)

The previous article foretold future dimensions. Although the dimensions were not yet named at that point, it was clear that they were distinct.

The following article is broader and more analytical. The same topics and themes are repeated, but new insights and reflections are also introduced. The original text contains direct quotes from books on the topics, but I will paraphrase them in my own words for this version.

Dimensions talk, part II

I am writing this text in my studio in Tammela, Tampere. I have been reflecting on the different dimensions of the mind and being even before I started to bring my visions to light through painting in 2017. The whole big turning point of my life was in 2014, when I understood life from a completely new perspective. In the same year, an intensive reflection on living and being began, which has not ended to this day. The different layers of life and different methods for exploring life have brought me closer to understanding myself, but also the surrounding reality. Life has been filled with different perspectives and theories, but also insights and learning experiences that have built me into a human being who craves coherence and solution-orientedness. The world no longer seems so black and white, although on the other hand, everything is ultimately based on very simple and unchanging rules in this unpredictable cross-wave of events and things.

Painting has given me the opportunity to verify my thoughts about reality as memory traces on canvas. For me, painting has never been about striving for art or seeking recognition, but rather about “scientific” experimentation and analysis on the borderland between the mind and the real world. A painting is not just a “painting”, but a piece of the inner world and a journey of exploration towards the true goal of understanding. Personally, I am disgusted by the word “art”, because the pursuit of this meaning and claiming a title for oneself has taken precedence over the real journey of exploration. Everything is “Art”, although in reality most of contemporary art has nothing to do with the kind of art it once was and for which it was once made. How many masters have sacrificed their lives for it, so that today, even mockingly, everything can be said to be that. Of course, this is my personal opinion, which I also hold strongly to. I have not come here to bow down to anyone.

The purpose of this text is to open my soul world and my view on painting, but also to bring out my reflections between the dimensions of the mind and visible reality. I do not see painting as just verifying visible reality, but as bringing various unexplored corners of the soul and understanding to light. The brush and canvas are only, in the end, a gateway to another level of immersion, which is brought out through practice through the seamless cooperation of mind and hand.

Perspective

I believe that the human ability to perceive begins with the interpretation of our three-dimensional reality and the ability to see. As a basis for a deeper examination of the topic, I found a lot of literature to expand my view and my already existing understandings on the subject. One of these works was “Perspektiviiv kulaataiteen historiassa” edited by Johanna Vakkari. Teppo Jokinen’s descriptions of perspective and its history in particular reinforced my thoughts. Jokinen describes perspective as follows.

Objects in three-dimensional space can be represented on a two-dimensional surface using a geometrically constructed central perspective, in which case the image corresponds to visual perception. This is also called perspective photography. Perspective theory, on the other hand, highlights the methods used to preserve the

natural impression of three-dimensionality when photographing on a plane. (Jokinen 2015, 15.)

Central perspective has been used in creating images since the early Renaissance, although the factors related to the theory of central perspective were known even earlier. The perspective vanishing point has already appeared in the geometric optics of Proclus (412-487) since the time of late ancient Greece. Even earlier than this, the Greek mathematician Euclid (c.360-280 BC) wrote about geometric optics, although he did not define the vanishing point himself. According to Euclid, seeing was a physical event and verifiable mathematically and geometrically. This led to the emergence of the theory of perception, which has since served as a framework for the correctness of perspective description. (Jokinen 2015, 19.)

Human vision and the perception of three-dimensional reality, or the reality that we see with our eyes in general, are based on existing mathematical rules. So you could think that on a general level, the reality that everyone perceives through their eyes is very similar, if not completely identical. We, especially as humans, see the same buildings, the same proportions, and the distances between objects.

In the visual arts, perspective expression can be considered a good example, for example, in realistic landscape paintings or portraits, where proportions and the verification and recording of visible reality as it appears at that moment play a particularly important role. Of course, there is no perfect painted landscape or portrait, and there never will be, but the pursuit of this completely follows the mathematical rules manifested in perspective representation. Perspective representation has indeed been used in other art movements, but it has also been violated very strongly, such as in my personal favorite, cubism, which I will return to as a topic later.

I think it is interesting to think that there is a lot hidden inside everything we see. For example, when looking at a cityscape, only the walls of the buildings in front of us are visible, but these are still three-dimensional objects that contain different spaces. The view is only a surface, although the content of the view in question is actually much richer. If the view could be opened onto a flat surface with its contents, it would contain much more information than what can be seen from one angle. For example, when you see a house from the outside, you cannot know what it contains, while when you look at the house from the inside, you can observe the richness that the objects may bring. Or when viewed from one angle, you can only see certain parts of the building, although by rotating the building you can notice this diversity. However, by shaping the concept of perspective, it is possible to capture as much as possible in one view.

In everyday language, the word “perspective” is also used to describe a different state of being or point of view when discussing different things. One could say: “Could you put things in a new perspective?” In this case, it is a question of looking at things from a new perspective. As in painting, there is the possibility of putting things in a different perspective. Very often, things are described based on personal thoughts, experiences and interpretations. In this case, the work is greatly influenced by the individual’s personal experience and interpretation of something, which is inevitably reflected in the end result.

I am particularly attracted to the idea of breaking and rebuilding dimensions and perspectives, but also to bringing different perspectives and thoughts into the same view at the same time. When we talk about the human ability to perceive three-dimensional reality and understand the limitations of movement and a certain structural regularity of reality, I believe that it is possible to build a new kind of channel for thinking with thought and a change in perspectives. A reality that is not held back by the general concept of perspective or mathematical rules, but is defined by the freedom taken by the imagination to interpret what exists and what is seen, but also real structures and things that remain hidden, atmosphere or thought at the same time. There are also examples of this kind of thinking in history, which Kirsti Bergström describes in the book “Perspektiiv kuvartaiteen historiassa”.

According to the positivist way of thinking, sensory perception was the only valid basis for knowledge in the mid-19th century. This meant a lack of imagination for artists. The invention of the oil paint tube made it possible for artists to go out into nature, both to paint and to sense nature immediately, which led many Impressionists and Post-Impressionists to move from painting in the studio to painting en plein air. Artists of that time, such as Pierre-Auguste Renoir (1841-1919) and Paul Cézanne (1839-1906), developed a way of expressing reality based on psychological perception using color, movement, and aerial perspective. Linear perspective remained secondary. (Bergström 2015, 321.)

So what is the need to bring out one's own inner perspective of the mind alongside, or even instead of, a regular and well-structured reality? Imagination has certainly played a large part in people's lives throughout history, but it is also remarkable how rigidly formulaic human life still is today, and how much each person's life itself relies on so-called knowledge and theory instead of imagination, courage and free thinking. Things are done in a certain way because they have been done in a certain way throughout history, and everything should follow consistency and current correct knowledge and theory, even though reality is personal to each person and can be shaped by each person to their liking without depriving anyone of anything. Even though we talk about a "freer world" than ever before, we still cannot help but notice a similar rigid interpretation of reality based on rules, as can be observed in many parts of history. The individual's interpretation of a self-sufficient and unique reality is still being questioned a lot. So even today, the fearless and courageous stand out from the crowd, doing and representing exactly who they really are.

One could also ask, who really defines reality as true or orthodox? Reality does follow certain rules, especially in this three-dimensional dimension that we perceive, but the truth is that we only perceive it by seeing. Human reality consists of several dimensions simultaneously, which is constantly shaped by changing thoughts, experiences and interpretations. The only thing that really changes is the way we relate and see things from different angles. When thoughts and attitudes change, both the external and internal reality of a person also change. In this case, the dimensions converse with each other simultaneously. The third dimension gains new dimensions through thought. This is very much indicated by the theories and views of the fourth dimension, which the Cubists in particular were interested in in the early 20th century.

The new perspective on geometry proposed by mathematician Georg Friedrich Bernhard Riemann (1826-1866) in the 1860s provided an alternative to Euclidean principles. Cubists became interested in non-Euclidean geometry in the early 20th century because it allowed for curved space and new ways of thinking about space instead of a linear perspective system. This led to the emergence of space with four or even more dimensions. (Bergström 2015, 322.)

Dimensions

So we live in a three-dimensional reality that we can perceive. Of course, we can also understand one-dimensionality and two-dimensionality. Jim Al-Khalili writes about dimensions in his book “Black Holes, Wormholes and Time Machines” as follows.

Whereas the letter S forms a single curved line, a spot of paint on a canvas makes a shape, or area. Solid objects, such as cubes, spheres, and people, also have a geometric shape that can be called a volume. These cases, line, area, and volume, differ from each other in the number of dimensions that describe them. A line is one-dimensional, 1D, an area is two-dimensional, 2D, and a volume is three-dimensional, 3D. (Al-Khalili, 1999, 27.)

Recently, my personal research has been focused on one more dimension, the fourth dimension. I have been very inspired by the cubist movement in my own paintings, and after reading various works, I have often come across the interest of earlier cubists in the fourth dimension. I also think it is very logical to notice when analyzing cubist works how the concept of perspective, but also of dimensions, has been broken and shattered, and built to correspond to one's own mind and vision.

In his book “Hyperspace,” Michio Kaku mentions that the fourth dimension inspired Pablo Picasso and Marcel Duchamp and, through this, influenced the emergence of Cubism and Expressionism, perhaps the most important art movements of the 20th century. (Kaku 1994, 42.)

I completely agree with this. I think that Cubism's multidimensionality and irregularity, but still a subtle and intelligent consistency, are particularly attractive.

As the section on perspective sections shows, the foundation for orthodox perspective description provided by Euclid's theory of perception, the Cubists were interested in the non-Euclidean one based on Riemann's theory. I think that the Cubists were attracted precisely by the idea of some kind of reality within visible reality, which I would call the fourth dimension. Pablo Picasso (1881-1973) is known to have said that he paints forms as he thinks them, not as he sees them (Bergström 2015, 332).

This brings us to the topic itself, how I personally interpret and experience the fourth dimension in my thoughts.

In my opinion, the fourth dimension is the dimension of mind and thought – a divine dimension where everything exists simultaneously, regardless of time and place, breaking the regularity and limitations of the third dimension. Imagination and thought create the possibility of traveling in time and beyond the rules and limitations

created by physics, yet taking them into account in the forms of the third dimension. With the help of thought and mind, it is possible to create a higher dimension, which allows you to break and dismantle the existing reality into parts and fragments, analyze it and build a new one with the help of thought. Thought and imagination are limitless tools with which the transition from the third dimension to the fourth is only possible.

Jim Al-Khalili also writes in his book about how we constantly see shapes up to three dimensions, but not four-dimensional ones, because they would not fit into our three-dimensional space. He also brought up the idea that we could not even think of a four-dimensional shape. (Al-Khalili 1999, 28.) Of course, I disagree with this.

The human mind is simultaneously a zero-dimensional point in space, a state, and a four-dimensional imagination. Human physicality is initially zero-dimensional, also seen through movement, until as it develops and learns to move, the dimensions increase to the third dimension. The fourth dimension is the next step, the dimension of the mind and imagination.

Seeing and perceiving make it possible to explore and analyze this three-dimensional world, but thought and the ability to examine what one sees in more detail are achieved through imagination and thought. Humans are endowed with the ability to analyze the objects they see, to dismantle and rebuild them on the level of thought into something new, similar to the mind.

Kirsti Bergström has also mentioned in her book “Perspektivii- kvaartaiteen historiasassa” that Cézanne showed the way to the view “that we perceive more than we see”, which has been a significant factor in the perceptual realism of Cubism. In addition, the knowledge of objects from different perspectives and the structural description of reality originate from him. While Cézanne studied objects from the inside, Cubists analyzed their objects from the outside by moving around them. Bergström also points out in her article that Cubism was more intellectual than visual art. (Bergström 2015, 331.)

The Cubism movement, which was created in its time, is easier to understand and analyze through dimensions than through perspective. Perspective was created as a mathematical tool for examining and recording perception in visual art hundreds of years before people even knew how to discuss different dimensions. Of course, people have certainly known how to think that there is more than what “the eye perceives”. People have believed in different forms of existence throughout time, such as the paradise, heaven, or hell mentioned in Christianity. Places and states of existence also vary greatly depending on beliefs or religions, but it has long been believed that there is more that is not necessarily observable in “normal life”.

As mentioned earlier, the fourth dimension has strongly influenced and inspired the Cubist movement. Cubists have sought to depict their subjects from many angles at the same time in their works, but when examining the works more closely, the dimensions also mix with each other. Some of the works of Analytical Cubism seem to merge into some gray multidimensional mass of angles, which strongly seems like a dream-like perception of reality, in which there are few rules or consistency. On the other hand, Analytical Cubism is a perfect description of the inconsistent consistency

of the fourth dimension, in which objects create endless shadows and angles of themselves and each other on their own and each other's surfaces.

In my opinion, analytical cubism has been the clearest and most successful depiction of the fourth dimension to date. Analytical cubism has been a great study in trying to show an object that has been disassembled and analyzed by the mind, painted on a two-dimensional surface, in as many dimensions as possible simultaneously.

I find this fascinating precisely because of the sheer impossibility and infinity of the subject. The fourth dimension is practically impossible to verify or physically manifest in this reality we live in, other than by painting and creating a layered illusion of simultaneous and overlapping dimension upon dimension, interpreted from as many angles as possible simultaneously.

The fourth dimension is, at its simplest, divine imagination, thought, and the soul of the universe, a world where everything is possible and there are no limitations.

End result

My enthusiasm for considering the fourth dimension has of course also come from the Cubists' interest in the subject, but also from my personal thinking about life and thought, but also about painting. I have always felt that my reality includes more than just this boring unimaginative living and being in three dimensions, and I have spent hundreds, if not thousands of hours of my life contemplating life and being an individual. Of course, even after returning to painting, I am grateful to have found the opportunity to take my thinking much further through it. By painting, I can leave, as it were, notes of my thoughts and mind on the canvas, from which I can extract the insights and ideas I need when considering the topics and objects that come to my attention. I want to emphasize that I am not a non-fiction writer, but I have tried my best to consistently present my way of thinking about the general concept of observation and quoting scientific theory to support it. The same applies to dimensions, although I feel that it is also important for me to bring and get my views on my thinking and the way I deal with reality and dimensions up for myself. This is my personal process in developing myself.

Having studied Cubism, I think it is mostly a visual depiction of the fourth dimension. I have fallen in love with this movement, and I intend to delve even more literally into its history and various manifestations, but I will try to take it even further. Recently, I have come across the concept of "Hypercubism", which will be the subject of my next research. I have received several links from a surprising acquaintance regarding the subject, and to people who have already studied it. The subject does not seem to be very new, at least I have not found that much information about it yet, but let me take this as a challenge for myself as well.

I would like to add a few more thoughts on the subject. It is easy to live and cling to the anchor points and temptations and distractions offered by this three-dimensional world, so that thought and imagination do not truly have their rightful place. Thought is given to every thinking being as a tool to travel in time, past and present, and to create journeys into the future through thought, as if as a route to the future.

Time, on the other hand, is just a concept and measure created by man to define something. If time were to be removed from the interval, then the future visualized through the mind could be transformed into reality simultaneously with the thought. There is a possibility to live the future as reality already today.

With the right attitude, it is possible to reach a state where imagination and thought are the only dominant state of being, and life is no longer dominated by the need to grasp or cling to meaningless attachments brought by “time” or worldly goals that clutter the pure state of being of the mind. A state of being that could also be called the multi-stranded simultaneous state of being of the fourth dimension.

Parallel dimensions could very well be just different outcomes of different solutions. In this case, people create different dimensions for themselves every day and travel through space unknowingly, creating their reality differently moment by moment, one choice at a time.

We constantly live in our shared, but also separate, realities, simultaneously, creating our path according to the situations our choices lead us to. (Miettinen, 2022b)

The text Mikulandská's Studies is a writing from my time as a visual arts student in Prague. It is a personal expression of my thoughts in text form. Studying in Prague, despite all the beauty and excitement of the city, was a difficult and educational journey, but essential for Hypercubism. At the Prague Academy of Fine Arts, I realized after discussing with a professor how I would like to paint and produce artistic works, and the same continues to this day. Although Cubism itself was not popular at the Academy of Fine Arts, even there.

Mikulandská studies

A month of staying and “studying” in Prague is behind us. The city is incomparable with all its fine architectural structures and castles built faithfully in the old world style. Spring is truly making its appearance here. The base is a back room in a very comfortable apartment on Mikulandská. The apartment as a whole exudes history with all its books and old objects. The landlady and host have also been more than I could have hoped for. A warm couple who, in their own busy lives, have dedicated themselves to spending their time doing what they enjoy in life, at least from the perspective of an observer. Things are said when there is something to be said.

Studying is different than in Finland. The teacher is there once a week, speaking Czech with about 20 other students for hours, discussing contemporary art, films and whatever else. The students present their work, receive criticism, both good and bad. The criticism is said to be direct. During this month, I have talked in English with the teacher for about 30 minutes, and given a 20-minute presentation about myself. The topic of the discussion was summarized: Forget about Cubism. As if I had heard this sentence before. Another point was to think about the idea of myself. What am I, and what could be the other Anssi who would do something different, if I understood him

correctly. The teacher is nice, and so are the other students. Compared to Finland, the atmosphere feels much more social, even though the Czechs themselves consider themselves a bit antisocial.

My painting style has been a bit cubist for several years, and the subject has been close to my heart. However, many people have urged me to move on from the subject, because the golden age of that style was already in the last century. So nowadays it would be good to do something completely different, that has been the general opinion on the matter.

During this month I have been thinking about it a lot, even perhaps on the verge of my first real creative “crisis”. I started painting a very multidimensional geometrically arranged view and observation of the city of Prague in my usual way, but I got tired of what I saw and in fact the painting began to disgust me. The painting is gloomy, dark, lifeless and unimaginative. Technically the painting may be very sure, but it has very little to do with the way of thinking that I would like to express in my paintings. The painting should also be free and fun, enjoyable, not constant analysis and heavy construction. Cubism is certainly not a very light subject, but it requires a lot of analysis and interpretation of things, but I believe that there is also a slightly freer path for it, and perhaps also through this a continuation of a more traditional way of thinking about cubism.

Let's see where the road takes us. The deep desert of failure that has been humming for a month is finally starting to green up again in my mind. The vision is clear and simple. Few colors, black lines and clear structures. Fragments of reality. Sudden observation and interpretation. They will be the guiding force in my future studies. (See Images xx)

I haven't really thought much about what I've done before, or how it should affect someone or whether it has any significance for someone else, because I've basically done it for my own personal exploration. That's why discussions about contemporary art and how it should be or how I could make some kind of contemporary art are a bit strange. I personally don't think anyone should do something with the goal of it fitting into some kind of definition, or that it would be a solution that conforms to some kind of general opinion. I don't think that many of the old masters painted because someone told them to make contemporary art that conforms to contemporary art. They painted because it was their life and passion. The fact that someone now imagines that they understand and hold the mantle of defining something as something is a great thing for that person.

People build shocking walls in front of themselves and their creativity just to realize someone else's vision of something. Whatever that may be. In my opinion, that is not the meaning of art at all, to dictate what is done and in which direction, and what has always been and what is appropriate in this time. A useless, but still present, hustle. Letting people do and be. It does not mean that if you paint pictures, you have to automatically and immediately jump on the crest of the wave of contemporary art, which is hardly even possible now, and what does that even mean in the end. And perhaps when you break boundaries and guidelines, and do not listen to skeptics and pessimistic opinions, you can find a much greater understanding with yourself than you might believe. Pats on the back and bouquets of flowers do not last long, but

understanding remains forever. And maybe it's better to leave something with a thought and a soul in the world and be anonymous for the rest of your life, than to party and do nothing. Life is that famous barter.

The real meaning is the thought and insight, the view of something. Pure vision. And how it is placed on the canvas is a personal matter for everyone. Yes, people who know art history should remember that many of the great true masters did what they wanted, not what was expected to be done. (Miettinen, 2023).

History of Cubism

History of Cubism

One of the most significant works that gave rise to Cubism is probably Picasso's *Les Femmes d'Alger (O.J.)* from 1907. The painter himself drew inspiration from the works of Paul Cézanne (1839–1906) and Iberian sculpture, but the elements of the work were also strongly influenced by African sculpture. In this work, Picasso created a new way of depicting humans and anatomy in the form of diamonds and triangles. The work became significant and groundbreaking, paving the way for a freer way of dealing with space and form, but also breaking away from Western regularity. The work was considered a major intellectual breakthrough. However, the work was not only considered groundbreaking, but also deliberately ugly (Honour & Fleming, 1999, pp. 775,778.)

After painting *Les Femmes d'Alger*, Picasso met Braque around the same time, after which they worked together for several years, developing Cubism at the same time. The work and the similarity of the works had become so intense that they could not even tell which of their works was painted by whom. The works called *Faceted Cubism* from 1906–1909 included an abstract approach and features familiar from Cézanne, such as inclined surfaces and partially overlapping planes. This was followed by the phase of *Analytical Cubism* between 1910–1912, where the works were fragmented into parts, even in a very abstract form. The work was analyzed and rebuilt into an image corresponding to the idea. *Synthetic Cubism* was born between 1912–1914, when the abstract way of making returned to the representational. Flat and colored forms were accompanied by signs and imaginary lines of forms that specified the work. (Honour, 1999, pp.786-793.)

The mathematician Riemann's new perspective on geometry also interested the Cubists at the beginning of the 20th century. Riemann's non-Euclidean geometry appealed to the Cubists as it nullified the linear perspective system, which allowed them to think about space in a new way. A space of four or even more dimensions was created. This space also symbolized the freedom of artists. (Bergström, 2015, p.322.) (Miettinen, 2024)

Also noteworthy are Picasso's three-dimensional guitar experiments, which he made in the years 1912-1914. Picasso used cardboard and wire in his sculptural guitars, but these remained at the experimental stage. Picasso continued his work with Cubism, painting on a two-dimensional surface. *Hypercubism* continues in Picasso's footsteps, bringing three-dimensionality as a central part of the structure of the works.

Whether the early Cubists discovered the fourth dimension is up to the interpreter. According to the principles of Hypercubist philosophy, a four-dimensional work cannot be realized on a two-dimensional surface. Therefore, Picasso's sculptural guitars are the only works that can be considered 4D art. In Hypercubism, this four-dimensionality is made structurally and visually visible through both theory and practical implementation.

Cubism and Hypercubism

Cubism remained on a two-dimensional surface, despite Picasso's guitar experiments. The pursuit of the fourth dimension was nevertheless real, and it depends on the interpreter whether the early Cubists achieved the fourth dimension in their works or not.

Hypercubism could be thought of as cubism taken to a new dimension. A two-dimensional surface is “stretched” into a three-dimensional work. Cubism also relied on scientific breakthroughs of its time, such as Einstein’s theory of relativity and Riemann’s geometry, while Hypercubism is based on the multidimensional structure of reality and experience. The structure of a hypercubist work is also explained and defined both geometrically and philosophically.

When we look at Cubism's 4D approach to time, inspired by the theory of relativity, and compare it to Hypercubism's 4D definition of mind and thought, are they really that far apart? The philosophy of Hypercubism says that time is just an illusion created by the mind, everything happens simultaneously in the moment, both the past and the future. If time is an illusion, then it is also part of the structure of mind and thought, i.e. the structure of thought. So these two are not mutually exclusive factors. They are just structures operating in the same dimension.

If we think about multi-perspective and both cubist and hypercubist work, both require the mind and thought to understand the work. In reality, actually, a hypercubist work is one that, due to its structure, the interpreter would need to really move into to see all the perspectives because of its three-dimensionality and layered structure.

Hypercubism respects Cubism, and is not intended to belittle it. Hypercubism is built on the teachings and principles of Cubism, but out of pure human desire and respect, it takes Cubism even further.

IV. RESEARCH ON HYPERCUBISM

Hypercubism as a concept emerged for me in 2022. As mentioned earlier, I have had a passionate, even compulsive need to take traditional Cubism further than its contemporaries. Although I had already studied Cubism both in writing and in the form of paintings, I had not managed to express the fourth dimension in my works at that time, because the work would have needed one more dimension.

In 2024, during my final year of studying at Kankaanpää Art School (SAMK), my final project *Inside the cube* (2024) addressed the interaction of the third, fourth and fifth dimensions for the first time. Although the series of works *Silenced acceptance* already included a three-dimensional experiment on the acoustic board, I still consider the final painting *Revelation* as the first hypercubist study. In it, the layered theme of the third, fourth and fifth dimensions is present with

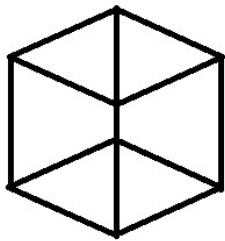
photo collages for the first time. The work is very expressive, but the structural idea corresponds to the principles of Hypercubism. Revelation anticipates future works and acts as a strong guide for the future.

The principles and philosophy of Hypercubism are written in Part I. This chapter reviews the diagrams and process of a Hypercubist work. The chapter also includes an analysis of Hypercubist works.

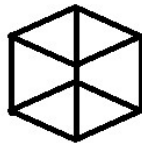
Diagrams of a hypercubist work

Hypercubist works are based on geometric diagrams. When the aim is to embody the 3D-5D dimensional logic of Hypercubism in the works, it is also important to bring out this structure in the paintings. Hypercubism is not only a written philosophy, but its aim is to bring out this structure of dimensions and interaction in layers according to the philosophy in the works as well. This forms a seamless unity between the written philosophy and the artistic work. In Hypercubism, the truth of the structures also appears as its theoretical background. The paintings are not only manifestations, but they follow the structural logic of Hypercubism.

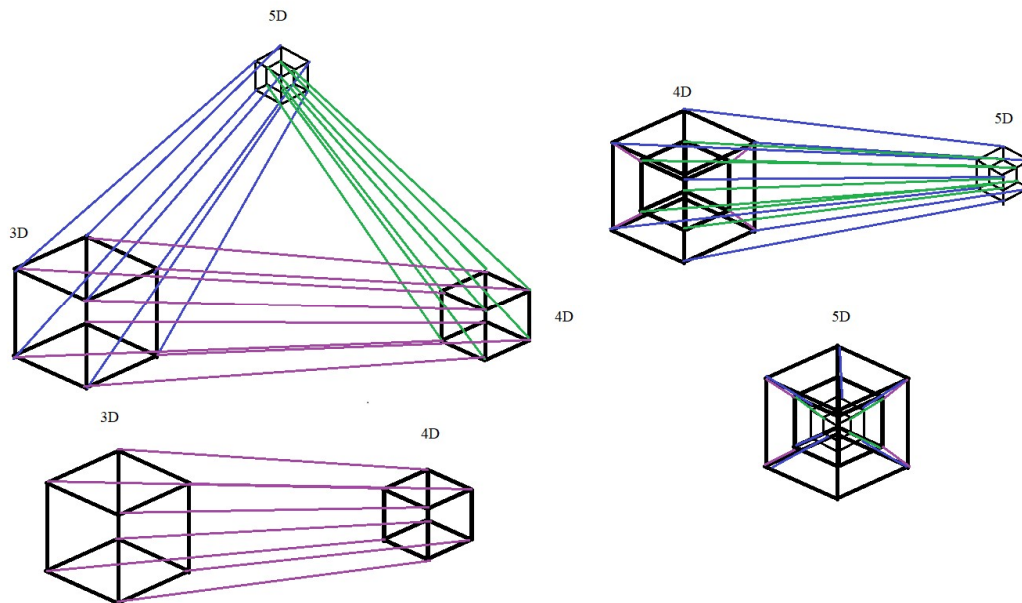
Third dimension (3D),
Information and interaction



Fourth dimension (4D),
Mind and thought



Fifth dimension (5D),
Consciousness

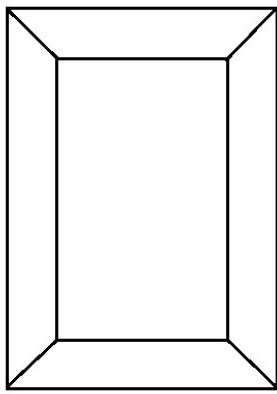


Compromises have been made to produce a hypercubist painterly work. The following diagrams explain how the works are constructed and how dimensions are expressed in them. The aim is to keep the works as paintings, so the perfect geometric shapes have been flattened.

Front view

(5D) ← (4D) ← (3D)

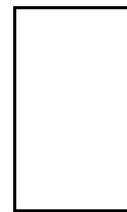
Tesseract



Cube

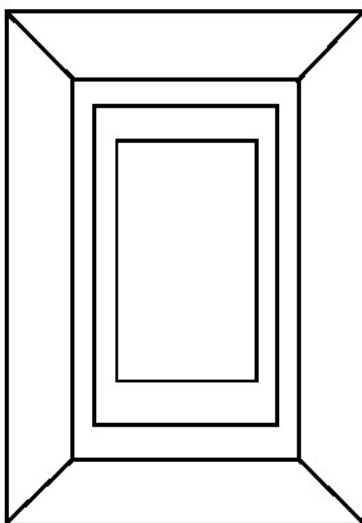


Cube



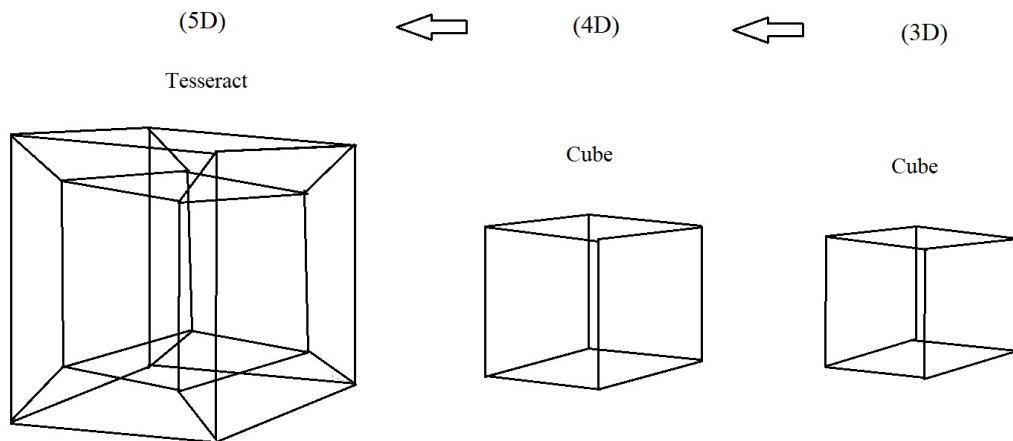
5D

Penteract

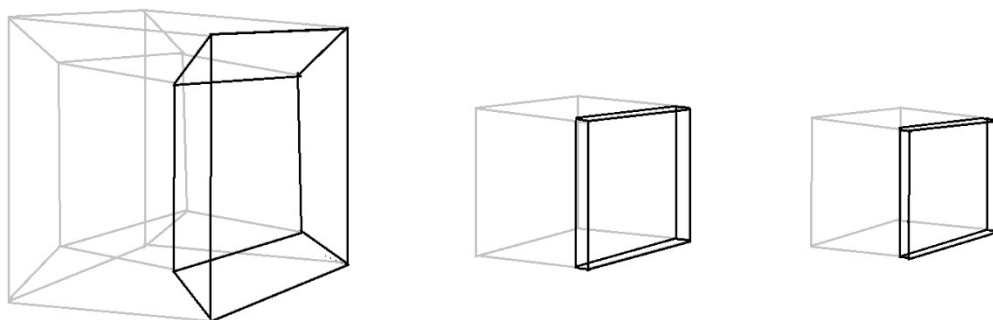


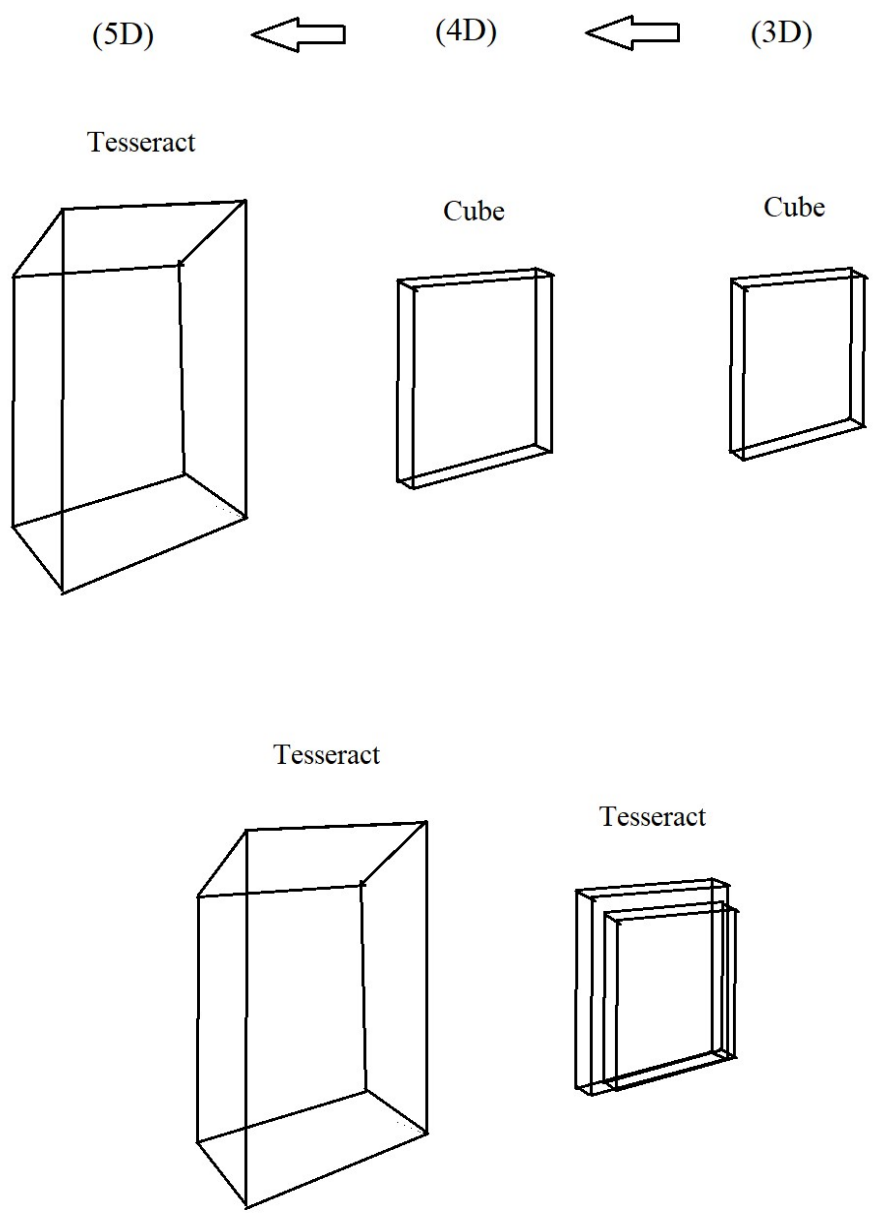
Three-dimensional view

In the philosophy of hypercubism, the tesseract, which represents the consciousness of the fifth dimension (5D), is smaller in the diagrams. However, in the diagrams of a hypercubist work, the 5D tesseract is the largest because it directly embodies the underlying structure of the work physically, but also philosophically. Consciousness serves as the basis for experience, but it also serves as the concrete physical underlying structure for a hypercubist work. After this, the work is built up, gaining a layer of mind and thought (4D) and finally a layer of information and interaction (3D). Together, these layers, dimensions, form the 5D pentact.



Hypercubist works use a compromise in the representation of geometry. Since the goal is to create a three-dimensional painting with layered structures, it is not possible to depict the subject of study using perfect geometric shapes. Therefore, the tesseract, the base of the work, is depicted in three dimensions as a single wall that is detached from the tesseract. The cubes are depicted as flattened three-dimensional planes. This compromise allows the construction of a three-dimensional painting and the expression of dimensions in a single work, while maintaining mathematical logic.

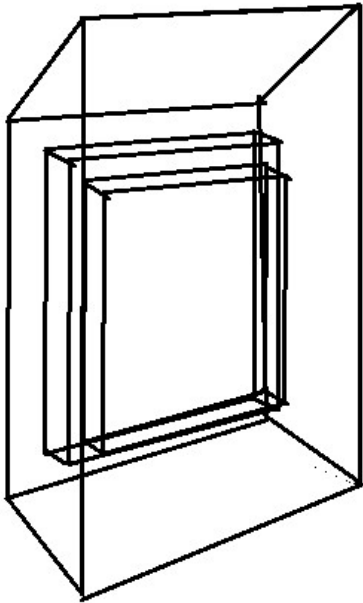




When the two cubes combine, they form another tesseract. The cube of information and interaction (3D) combines with the cube of mind and thought (4D), forming a 4D tesseract. When the tesseract of mind and thought combines with the tesseract of consciousness, a pentrace of consciousness (5D) is created. The work as a whole is therefore a five-dimensional entity, containing information and interaction in the third dimension, and mind and thought in the fourth dimension.

5D

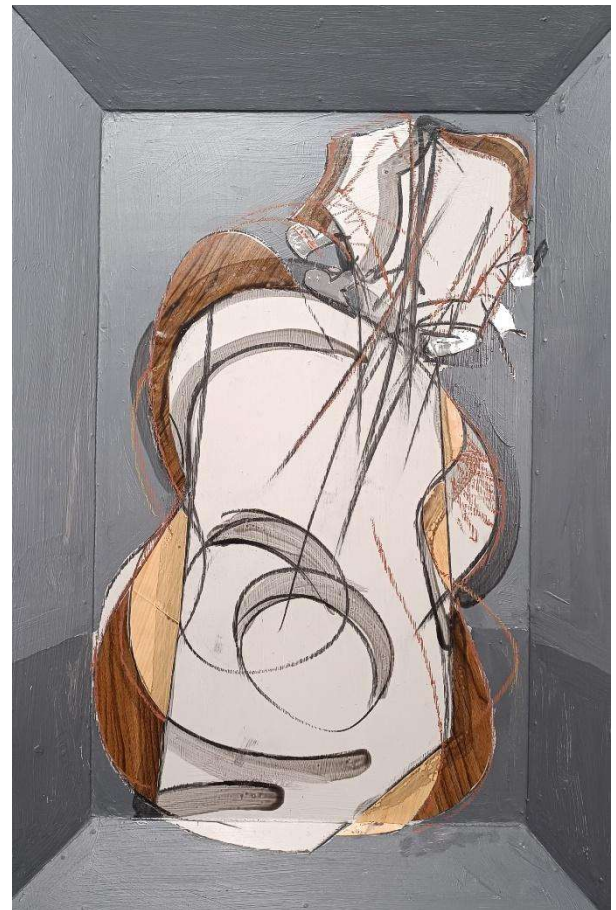
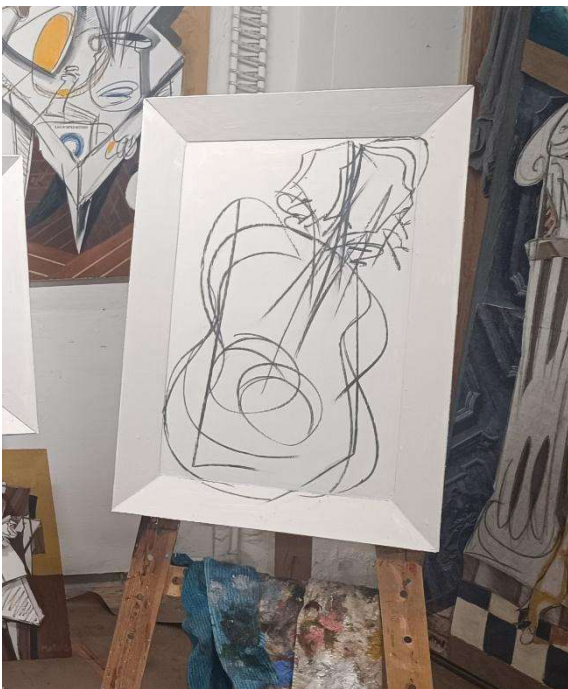
Penteract



Process description; Guitar II

Guitar II -The process description of the thesis shows how the hypercubist thesis is built from the beginning. The structure verifies the dimensions indicated in the diagrams and the interaction between them. In a hypercubist work, the layers reflect the third (3D) and fourth (4D) dimensions, and the base of the work reflects the fifth (5D) dimension.

The three-dimensional bases of the work are handmade from wood, which I have made especially for these works. After this, the base is primed, making it ready for sketching. The sketching is done with charcoal. The image formed during the sketching phase is a light and fast, almost thoughtless process. The sketch is created from free hand movement and unnecessary analysis. At this point, the sketching is a present and almost consciously unconscious process, where the work is guided by experience and understanding of the shape and essence of the guitar. After the sketching phase, the base color and the first collage elements are applied. The collage elements are a DC-fix surface that imitates the wood grain, which is glued on.

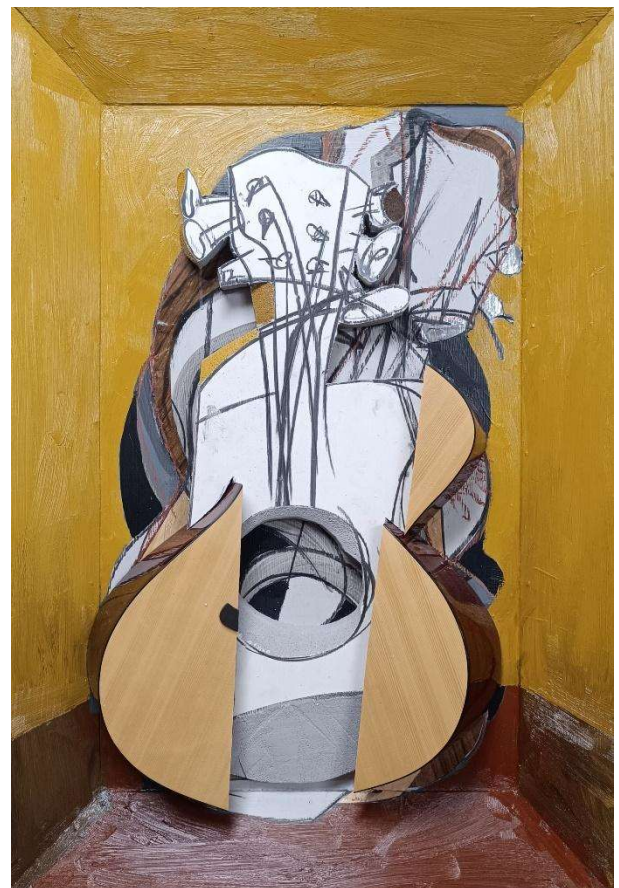


From the very beginning, the guitar is expressed through its recognizable elements. The arrangement of the collages, the different collage materials and the sketch line form the essence of the guitar. The three-dimensional base serves as the basis of the work concretely, but also philosophically. The final work is built on the base according to and guided by the sketched guitar. In this way, the Hypercubist philosophy of fifth-dimensional consciousness gets its visual framework. Just as consciousness is the basis of experience and reality in life, in a Hypercubist work the base is the basis of the whole.

Before the layers, concrete pieces of a real guitar are added to the base, which originally served as a model for the sketch itself. The guitar, from which the observation has been sketched and drawn, becomes part of the work. This brings concrete third-dimensional information and interaction into the work. The work is at the same time an observation and experience of the object to be painted, but also the object to be painted itself, dismantled and reconstructed.

Traditional Cubism used collage to bring out real features of reality, but in Hypercubism, three-dimensional real parts of a concrete object act as fragments of reality. Cubism remained on a two-dimensional surface, while in Hypercubism the painting is three-dimensional. Therefore, in Hypercubism, these concrete parts of objects are called three-dimensional collage, i.e. *3D collages*.

Once the ground layer is completed, it is the turn of the first layer, which embodies mind and thought (4D). In Hypercubist philosophy, the fourth dimension, mind and thought, is the information and interaction of the third dimension, as it were, a “shadow”. The fourth dimensional layer therefore embodies line and thought, the interpretation of an object.



Each level is therefore made into its own work. Even though the lower level is below the upper one, it is still executed as if it were its own independent work. Thus, each level expresses itself in the most hypercubist philosophy possible. The first finnfoam layer is no exception to this.

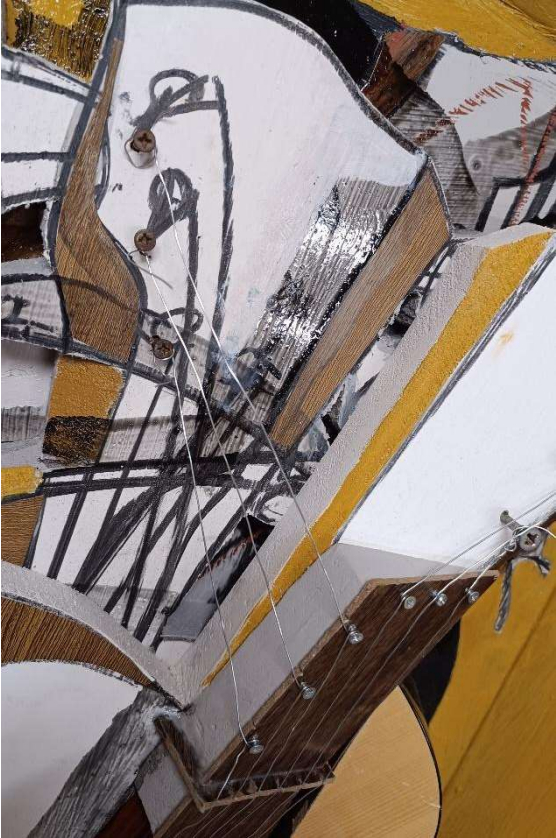
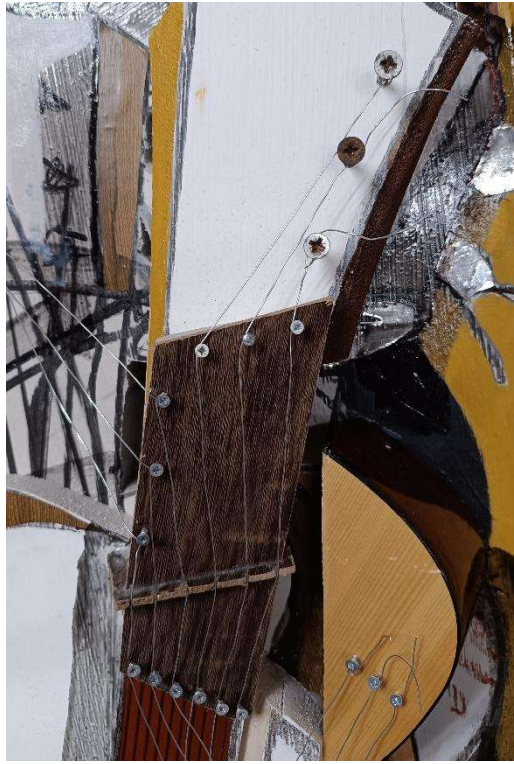
Once the fourth dimension layer has its collage element, we move on to the final third dimension layer. The third dimension layer of finnfoam is placed on the same level as the 3D collage elements, and is also given

elements representing the neck of the guitar, as well as the screws to which the strings are attached. The strings cross between the different dimensions, creating tension and interaction between the dimensions.



The work also includes shadows added with a medium on top of the oil paint, which express the shadows of the already multiplied forms and the multidimensionality. In the hypercubist philosophy, the shadow is part of the structure of the work. In the work, the shadows appear in three different ways. As painted illusions made with the medium, and as natural shadows created due to the three-dimensional forms. The work therefore creates shadows on top of shadows, both conceptually and concretely.

The finishing touches to the piece include strings made of iron wire, which bring the finishing touch to the piece. The role of the strings is important. They make the interaction between dimensions concretely visible. The guitar necks connect, the strings cross on the surfaces, and the piece becomes its own system.



Hypercubist studies

The first real study of Hypercubism was my thesis *Revelation*, where for the first time three-dimensionality and dimensional interaction became truly visible. However, it did not implement the ideas of the Hypercubist manifesto exactly, but it strongly anticipated the future. As in the studies of traditional Cubism, the studies of Hypercubism have also been both painterly, but also conceptual.

Studies before the manifesto

Revelation

A little look into the past

In 2023, I was studying in Prague at the local art university, AVU (Akademie výtvarných umění), as an exchange student, and in the summer I met my acquaintance Kimmo Gustafsson, who had a layover in Prague while he was on a football trip to Spain. We met and Gustafsson told me about a new kind of innovative acoustic board material that would be easy to handle and also easy to paint on. The peat acoustic board was manufactured by Konto oy. In addition, the acoustic board would be made entirely of Finnish surface peat and therefore a very ecological alternative for producing art. At that time, I had been developing a new style of painting in my mind, hypercubism, and trying to find the possibility of adding three-dimensionality and relief to my paintings, and the material sounded like a great option for these experiments. We agreed that when we were both back in Finland, we would start experimenting with the material immediately.

The personal exhibition calendar for 2023 was relatively tight, as during the year I took part in two group exhibitions in Prague alone with my new way of painting. When I returned to Finland, one group exhibition awaited me, Art Majaalahti 2023, to which I took my older works. The new types of paintings received new impetus at my then workspace on Salhojankatu, where the outlines made with charcoal pencil and backgrounds painted with oil were combined with a collage technique made of recycled wallpaper, newspaper and fabric materials. I had already used these elements in collage in previous years, so working with the materials was familiar. There was also an exhibition planned at the Pori Saskioiden Gallery in Pori, which went by the name “Metamorphosis”, and at the Galleria Ronga in Tampere, where the first series of works created from the acoustic board material made from the surface peat was called “Silenced acceptance”.

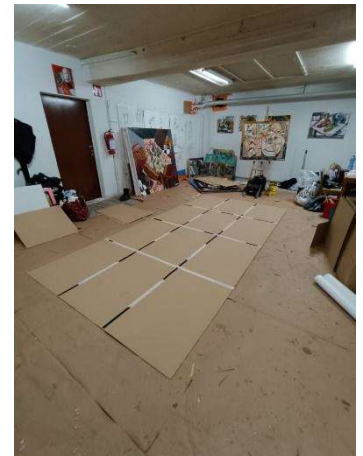
In 2024, I was scheduled to graduate from Satakunta University of Applied Sciences as a visual artist. The final project consisted of two parts, a painting final project and a written part. The written part of the final project dealt with my journey as a painter, but also my cubist reflections in their entirety. I also managed to write a small taste of my reflections on dimensions in my thesis, and I wrote my personal views in the form of a theory, which goes by the name *Cube, theory of dimensions*. This would also serve as the basis for future hypercubist paintings and the manifesto. The writing can be viewed in my thesis titled *Inside the cube* (2024).

Technical implementation

Revelation painting is a whole that combines collage, oil painting technique and relief with three-dimensional shapes. The work is inspired by themes prevalent in our society, but also by stories and perspectives from the Bible. The work is 200x400cm in size, and its depth is approximately 10 cm. The work has considerable weight.

The production of the work began with material orders, which were easily accomplished by ordering acoustic panels from Konto Oy, and the material arrived quickly by freight to my workspace. I had previously received recycled materials from a construction site, such as cardboard and corrugated cardboard as the background panels for my future acoustic panel works. So, I first had to build a base for the work from cardboard sheets and wooden slats to keep the acoustic panel both straight and in place. The cardboard was first taped together, after which the acoustic panels were glued onto the cardboard using wood glue. After this, a wooden frame was built, onto which the whole formed by the cardboard and acoustic panel was glued. This would keep the work straight and reduce the life of the work. In terms of hanging the work, it was also important to make the frame and background panel strong, as the work would weigh several tens of kilograms.

When the background structures had dried, it was time to start sketching the work itself. Due to the three-dimensional shapes sought in the work, two layers of acoustic board were used. The first layer outlined the future sculptural points of the background and the structures, which also served as the technical background of the work. The top layer included the figures and foreground elements of the work. At this point, the work already built a large staged impression in itself, where things happened on different levels. The figures were made with spray paint and charcoal pencil.





After the outlines and contours, the work began to be carved, which strengthened the recesses and three-dimensional shapes. Because the surface of the acoustic board breaks when cutting, a chewy, crumbly material is revealed underneath, which decays away from its structures. For this reason, each carved area had to be treated with wood glue, and a suitable piece cut from cardboard was glued onto these, which also made it possible to paint on the area in question later. An intact acoustic board can be painted after simply treating it with gesso, but if the material is carved, the carved surface must be “sealed” with glue, for example, and to obtain a smooth surface, cardboard, for example, must be used in addition.



The work also received old wallpapers to create the illusion of space, collage elements made from old clothes, and an oil painting to create a texture depicting the waves of the sea on top of the floor grid and the dome seen in the picture. The characters also received elements of human faces from old posters.



After the work was completed, to enhance the three-dimensionality of the work and the play of light and shadow, frames were made of composite material, which fit the work as if it were a natural fit. Producing the work was a versatile challenge in terms of its size, but also in terms of its weight. Without lying, the weight of the work with all the materials may be 50-60 kilos, and working on it alone in the studio, sometimes horizontally and sometimes vertically, made producing the work a physical athletic achievement. The work was on display at our final exhibition called Liminal, at the Mältinranta Art Center in Tampere.

Personal reflection and external perspectives

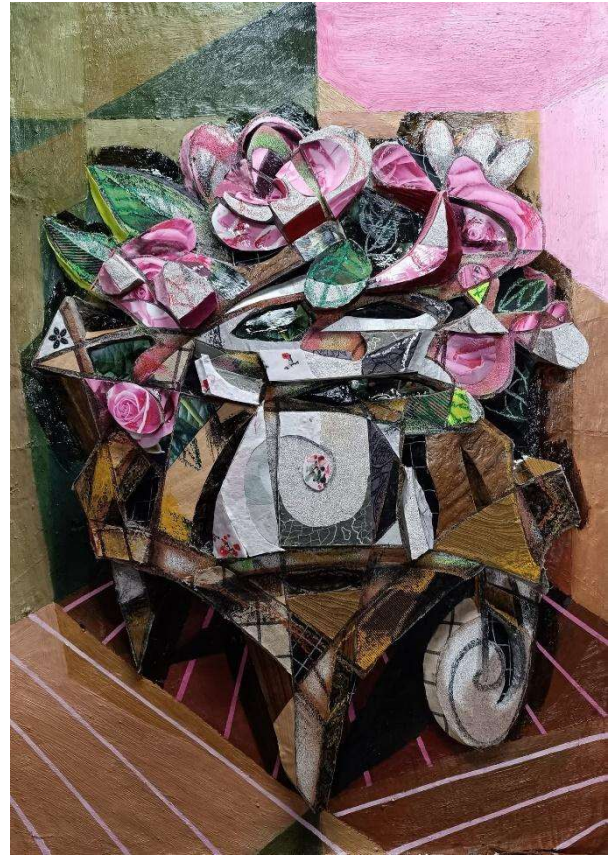
I have to say that in retrospect I am very pleased with the work, but when I was making it I would have liked it to be my first hypercubist work. The physical production of the work was an effort in itself, but the mental disappointment of not being able to express my thoughts at a level I thought was sufficient was enormous. Although I like the work, I still crave much more dimensional views of my thoughts in my future works. Fortunately, these new works are already making their way in the form of theses at the moment. The Hypercubism Manifesto will be published in early 2025.

The audience's reaction to the work was nice. I think that the work will bring each viewer an outcome that is based on their personal interpretation.

The work was also mentioned in an article in Satakunta Kansan, which warmed my heart. Comparing the elements in my painting to the masters of the time certainly brought and still brings warmth, but it also counterbalanced other somewhat questionable actions and comments I experienced while painting the work. (Miettinen, 2025)

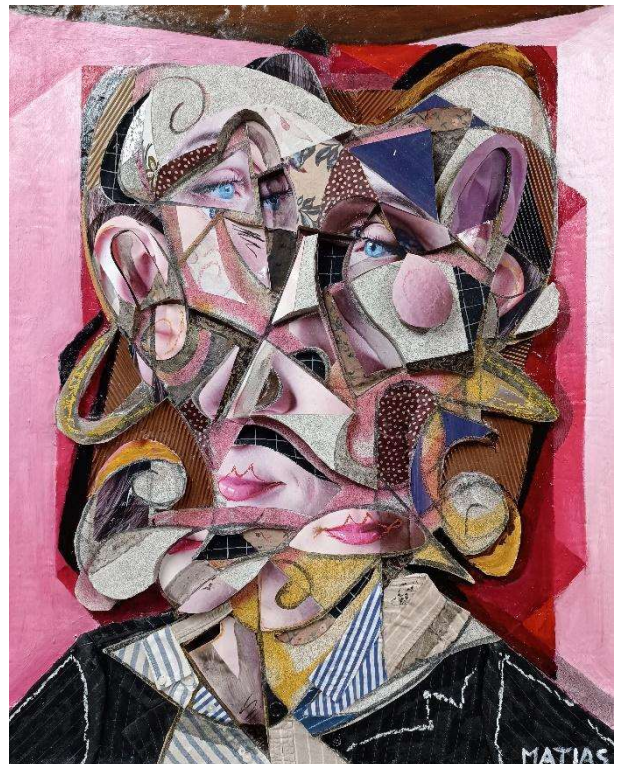
Roses on a bowl at the table, 2025

Roses on a bowl at the table is a post-Revelation work that continues the theme of the painting on acoustic board. In this thesis, a photo collage included pictures of roses taken from different angles and in different lighting, which resulted in different perspectives and lights and shadows in the same work. In addition to the photo collage, the work used old clothes, cardboard, paperboard, as well as oil paints and mediums. The thesis was made before the manifesto.



Portrait of a woman, 2026

Portrait of a woman The thesis was started in 2025, around the same time as the previous work, but was left unfinished. The recently completed thesis shows images of a woman's face from different perspectives, arranged in a drawn face shape that has been disassembled and reassembled. The work again uses old materials, such as corrugated cardboard, old clothes, and a photo collage. The recycled jacket used in the work was also worn by the model when the pictures were taken, which again brings a concrete reality to the work.



Studies after the manifesto

While the studies before the manifesto continued the same theme of Revelation in terms of the use of acoustic panels and a somewhat expressive working method, the studies after the manifesto move in a more analytical and structural direction in line with the philosophy of Hypercubism. As shown in the process of the work, the hypercubist studies made on finnfoam accurately express the dimensional and philosophical structure of Hypercubism.

The post-Manifesto studies also involve a three-stage process. Each object is made three times, which in itself constitutes a process. The first work is pure observation and structural analysis, the second work brings 3D collage and clarity of structure, and the third work aims to fully embody the philosophy of Hypercubism in every way mentioned in the philosophy. The studies are divided into the following stages: **phase I**, **phase II** as well as **phase III**.

Phase I

Phase I includes the first post-manifest studies: *Guitar*, *Chessboard at the table* and *Banas, apples and mariskool -bowl at the table*.

These studies are painted from still lifes, and their purpose has been to express observation in a disassembled and reconstructed form using finnfoam and collage elements. These are the first studies that have attempted to be constructed entirely in accordance with the philosophy and principles of Hypercubism. The materials used have been old plywood from a dresser, old finnfoam insulation from a pizzeria, and old cardboard and clothing.

Guitar, 2025

Guitar The research topic of the thesis has been the multiplication of the guitar, the play of light and shadow, and the search for structural truth. In the work, the tension and interaction between dimensions are realized, and the material choices support the hypercubist working method.



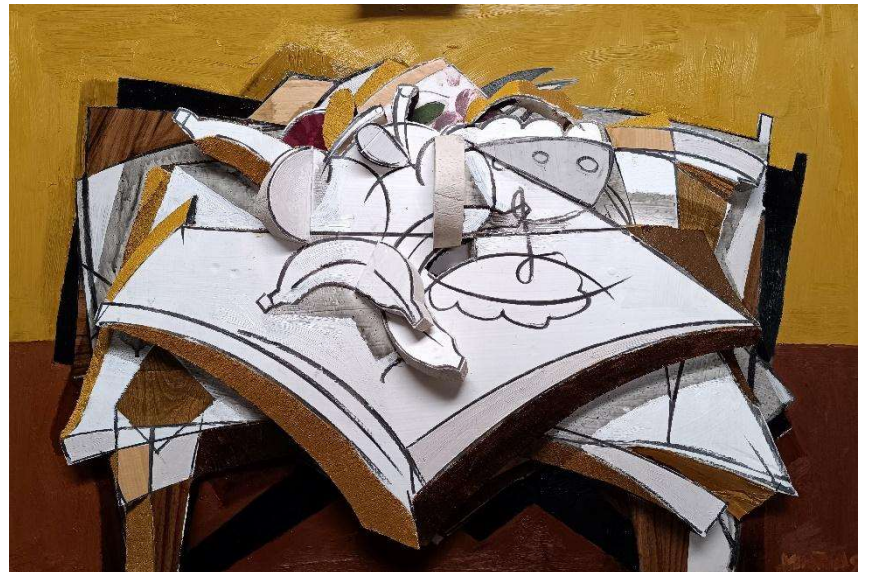
Chessboard at the table, 2025

The thesis Chessboard at the table explores the changing perspective on the same plane. Chess pieces are visible from three different directions on one plane, straight ahead, diagonally and from above. The surface of the chessboard stretches and allows the perspective to be viewed from many directions. Chess pieces form the characteristic of structural shadow described in philosophy.



Banas, apples and mariskool -bowl at the table, 2025

Banas, apples and mariskool -bowl at the table -In the thesis, the tablecloth appears as a collage at the top of the work. Bananas and apples reach out from the work, creating a tension between dimensions. Light and shadow play simultaneously in the work, both painted and through the shadow effect created by real light.



Phase II

This phase further increases the structurality and dimensionality. The works are built on a three-dimensional base, previously shown in the diagrams, which embodies the wall of the tesseract. In addition to the layers, the works receive a 3D collage, which manifests itself as cut parts of a guitar, pieces of a table, and the surfaces of a chessboard. In the studies, the structural truth according to the philosophy of Hypercubism is revealed on an even deeper level in the works of Phase Two. Due to the process, the works of Phase Two follow the observations of Phase One.

Guitar II, 2026

The Guitar II thesis has been analyzed in detail in the process description. The work fully embodies the principles of Hypercubism. The guitar in the work becomes its own system, interacting with itself.



Chessboard at the table II, 2026

The Chessboard at the table thesis follows the same logic of phase two through a three-dimensional base and a 3D collage. The pieces of the table follow the integrity of the structure with its structures, bolts and joints. The perspective of the chessboard changes in many ways only when viewed from the front. The three-dimensional shapes create shadows on top of shadows. The pieces of a real chessboard create a perception and a mind and thought between the drawn chessboard and reality.



**Banas, apples and mariskool -
bowl at the table II, 2025**

The study Bananas, apples and mariskool -bowl at the table - repeats the structure of phase one. The bananas extend out from the surface, as does the apple. The tablecloth hangs down - the tablecloth has become a collage element and the work, like the previous ones, is placed in a three-dimensional space. The three-dimensional shapes of the work create shadows on top of the painted illusion shadows.



Phase III

Phase III is still under research, and these studies will combine elements of pre-manifest and post-manifest studies. Phase three works will be added to the document at a later date.

Theoretical research

The conceptual exploration of Hypercubism is evident in the manifesto and philosophy. However, it is important to highlight the reflection that emerged in the thesis, when I was somewhat skeptical about whether it was possible to intentionally construct a Hypercubist work in a way that was also theoretically explainable. However, continuous research and work on the subject yielded results.

Theory of Hypercubism

The concept of Hypercubism first came to my mind when I thought of a pattern called a hypercube, where a cube contains another cube inside it, with the cubes connected by lines. A similar cube also depicts a fourth dimension, where the fourth dimension is time. At that time, I had a burning passion and need to create a new cubist style based on that term.

I started by thinking about how I could add another dimension to the already existing cubism. I was able to build patterns and cubist images in my mind that seemed to be overlapping in a vacuum with respect to each other, and where the planes were overlapping each other in layers, and this whole thing was still in a separate space as if it were a still life. However, this created difficulties in how I could get these kinds of shapes onto a two-dimensional surface, or even a three-dimensional surface, so that I could express the idea as I saw it in my mind.

Although I now work with materials that can easily be shaped into three dimensions, the realization of the vision has not yet been as successful as hoped. The basic idea of Hypercubism was also to be able to create a work in which the third and fourth dimensions would be clearly present, but through my recent reflections I have understood that it is nevertheless very challenging in the way I try to reason about it. Of course, in the current way of thinking, my final work, in particular, contains all these dimensions conceptually and on a theoretical level in itself through its subjects and structure, but that does not make it a Hypercubist work. While researching the topic, I met a person named Nathan Larkin Coppedge (b.1982) on social media, who had already launched the concept of Hypercubism in his paintings. However, his paintings and drawings were very abstract and did not correspond to my own view of what Hypercubism could be. We also had a small conversation, where he didn't say that hypercubism was a fixed style or trend, but that his ideas were expressed in this way. He also launched the concept by using it in his books about his works and in connection with his works.

I don't know if I will ever be able to achieve the state of hypercubism in my paintings, but I plan to continue researching the subject. Nevertheless, even though I think of the fourth dimension as a dimension of mind and thought, I am also attracted to a slightly mathematical approach to the matter. (Miettinen, 2024)

Although I was still very skeptical about my success with Hypercubism in 2024, now the first post-manifesto studies have taken shape. The manifesto itself explains Hypercubism.

Other people who used the term Hypercubism include Cesare Oliva and Gabriel Shalom.

V. DIMENSIONISM

Charles Sirató was a Hungarian poet who, during the artistic “isms” of the early 20th century, saw similarities in the new scientific-inspired artistic movements. These included Cubism, Futurism, Constructivism, Dadaism, and Surrealism. In Paris, he was impressed by paintings that contained depth and sculptures that incorporated motorized elements. In 1936, Sirató wrote a manifesto in which he declared that all of these avant-garde movements were offshoots of the same movement, Dimensionism.

New artistic movements emerged after 1905, which can hardly be considered a coincidence. At that time, Albert Einstein published his theory of relativity. Dimensionism was greatly influenced by new concepts of space-time and the applications of modern science. Sirató used the formula $N+1$ to introduce a new dimension in literature, painting, and sculpture in addition to the existing ones. Painting would move from two dimensions to three, sculpture from three dimensions to four. The ultimate goal of the movement would be “cosmic art”, which would be experienced with all five senses rather than passive observation. Many prominent artists signed the manifesto, many out of personal interest in science. However, Sirató fell ill before the Great Exhibition, and World War II and the Cold War made a return to Paris impossible.

Sirató experienced the failure of Dimensionism as a great disappointment. In the 1960s, Sirató had also written a history in which he observed that scientific ideas had been incredibly informative in many fields of art up until the 1960s (Sirató, 1936; McGivern, 2018.)

Dimensionism and Hypercubism

Dimensionism sought to expand art into new dimensions by introducing the concepts of space, time, and motion. It was a philosophical and manifesto movement that saw the addition of dimensions as a natural progression of art.

Hypercubism continues this endeavor, however, differing fundamentally from Dimensionism. Whereas Dimensionism presented the idea of dimensional growth, Hypercubism has built a concrete visual and geometric system.

In Hypercubism, dimensions are not merely conceptual, but they manifest as structures. As can be read from the diagrams of Hypercubist works, the structures manifest as cubic relationships, layering, and projective systems.

Thus, Hypercubism can be seen as a systematized extension of Dimensionism, in which adding dimensions is not just a goal, but an implemented structure.

Dimensionism also aimed to make the viewer a part of the work. A hypercubist work takes this idea to the extreme. In hypercubism, the work forces the viewer into the process, to dismantle and reconstruct the work, and to integrate their observations, thoughts, and experiences into the work itself.

VI. POLYTOPISM

Polytopism refers to a way of thinking in which complex structures and phenomena are represented through polytopes. A polytope is a generalization of a point, a line, a polygon, and a body to higher dimensions. In this way, it serves as a structural model for the growth of dimensions. In polytopism, the focus is not on a single form, but on the system between forms. This makes polytopism a method by which complexity can be constructed and structured.

In Hypercubism, polytopism serves as a structural basis. A painting is not just an image, but a polytopic construction in which different dimensions appear as layers, projections, and parallel structures.

Octavian Iordache's Polytopism

Octavian Iordache's Manifesto of Polytopism presents a general model in which complexity increases through the addition of dimensions. It defines a developmental path from 0D to 8D and presents this structure as universal across different fields of science and art. In this framework, Hypercubism is situated on the 4D plane, where two-dimensional structures are combined into a multidimensional whole. (Iordache, 2026)

Hypercubism is not just an aesthetic movement, but a visual manifestation of polytopic structure. While Polytopism defines the growth of dimensions theoretically, Hypercubism implements it in paintings. Thus, Hypercubism acts as a bridge between abstract polytopism and concrete artistic form.

Polytopism and Hypercubism

The relationship between Polytopism and Hypercubism is two-way. On the one hand, Polytopism provides a structural framework for Hypercubism. It defines how dimensions can be organized, combined, and projected into a visual whole. Without this structure, adding dimensions would remain conceptual.

On the other hand, Hypercubism concretizes Polytopism. It makes abstract polytopic structures visible in painting, where they appear as overlapping spaces, nested pieces, and fragmented but coherent wholes. Hypercubism therefore does not only use Polytopism, but also tests and develops it as a visual system. In Hypercubism, polytopism is not just a mathematical framework, but a way of reconstructing perceptual reality through multiple dimensions.

At the same time, Polytopism and Hypercubism continue the historical alliance of art and science, in which both seek to interact with each other based on the same invisible structures.

FINAL WORDS

Hypercubism has been given its framework, and its rough lines have settled in place. The project of several years can now rest and breathe a little, and the research continues with painting. Writing the theory has been interesting, to say the least.

Although Hypercubism may seem very absolute at first glance, it nevertheless invites artists to examine and develop this new way of thinking. Hypercubism offers a method and regularity, but does not eliminate creative perspectives or applications for its implementation. However, everyone has a personal way of thinking and seeing and experiencing reality as they feel is best for themselves. This would also be desirable, at the very least.

Hypercubism, Part III, offers an artistic application of the written philosophy. However, it is good to return to the first part after this part and examine it as a process. Just as life is circular, so too Hypercubism manifests itself as a circular process. The first writings will certainly appear in a different light after this article.

Once the final Hypercubist studies are complete, the artistic work on Hypercubism will begin in earnest. The next step is also to explore Octavian Iordache's idea, Hypercubism of Hypercubism, or 8D art.

I wish everyone rewarding reading moments, great insights, and curiosity.

Signature

Anssi Matias Miettinen

21.4.2026

Tampere

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