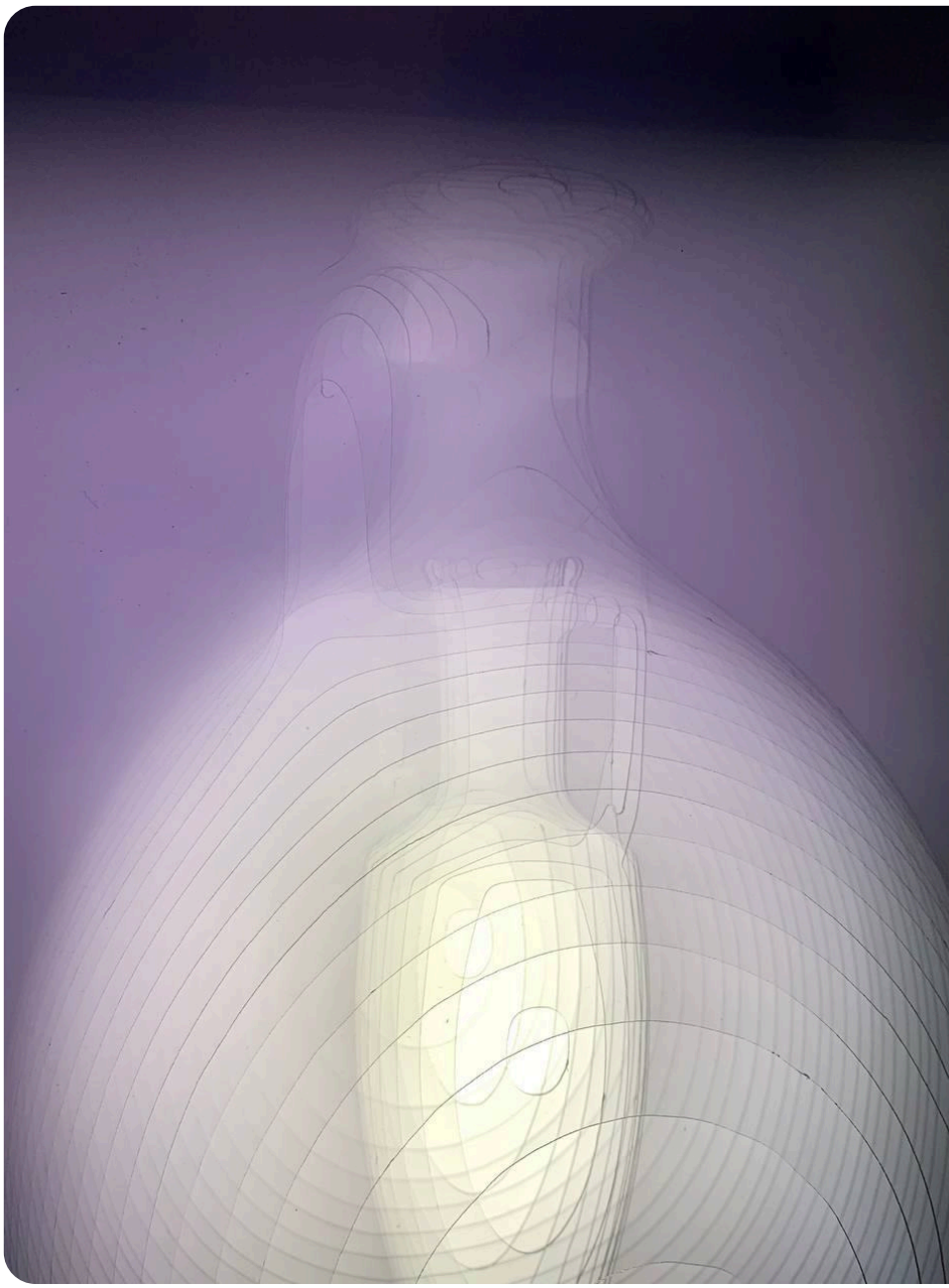


ART MOST

Slava Tishin

Themes and Imagery:

- *His works explore both philosophical and deeply personal subjects: childhood memories, metaphysics, the sense of the divine, and inner «knots» that exist only in the mind.*
- *His visual vocabulary features familiar, almost domestic forms — teddy bears, musical instruments, mushrooms, amphorae, and keys — all imbued with layered meaning.*



Inversion sculpture

«CIVILIZATION»

LED panel, Metal, polycarbonate
74 x 60 x 45 см
2024 year



Manifesto of Inversion Sculpture. Architecture of Light and Void

Slava Tishin

What is inversion sculpture?

When I was in middle school, I came across a complex and interesting geometric problem about a system of circles, whose solution turned out to be remarkably elegant — through the method of mathematical inversion. Since then, this beautiful concept of "inversion" has stayed with me.

Inversion is a transformation of space that turns the outer world inward, or vice versa — a kind of reversal, a flipping of the meaning and essence of an object. Can the concept of inversion be applied to visual art, and to sculpture in particular? Absolutely!

Void — with its own boundaries and its own volume, shaped not by inner but by outer matter — can become the foundation for a new form of art. I call this kind of three-dimensional art **Inversion Sculpture**.

In a certain sense, inversion sculpture is already part of the technological process used in casting classical bronze or plaster sculptures, where the master works with hollow molds. But the viewer, of course, never sees the volume inside these molds, since it remains hidden behind the material.

To make this **primary volume** visible, two things are needed: first, the surrounding matter must be made semi-transparent, and second — a less obvious requirement — an additional light source must be placed so that its rays evenly penetrate the sculpture's space, enhancing visual perception.

Developing this concept further, I proposed a discrete version of inversion sculpture, where the surrounding matter is not monolithic but layered. Each layer is a sheet of transparent material (such as acrylic or polycarbonate) with a cut-out profile — a kind of "cross-section of the void." The layers are arranged and fixed at a set interval along a frame. The smaller the interval and the greater the number of layers, the more detailed the resulting artwork becomes.

This discreteness in no way diminishes the perception of volume: the human brain automatically completes the missing sections of the three-dimensional figure in the mind.

What artistic tasks can layered inversion sculpture accomplish?

Above all, those beyond the reach of traditional sculpture:

1. **Depicting something ephemeral, almost invisible, yet volumetric** — smoke, glow, objects that cannot be touched.
   Examples: the Creator's hand in the sculpture "Welcome!", the sculpture "The Flight of Saint-Exupéry."

2. **Showing levitation, flight, falling, or the disintegration of objects in volume.**
   Examples: "The Flight of Saint-Exupéry," "Enlightened Bears," "The Fall of a Beautiful Empire," "Composition No. 1," "7 Lives."

3. **Conveying dynamics, phases of movement, and depicting text in space.**
   Examples: "Don't Sleep!", "Aphrodite."

4. **Conveying the surreal quality of a scene, a complex and highly fragmented form.**
   Examples: "7 Lives," "The Skeleton Key," "D-piano," "The Knot."

5. **Showing an object inside another object, and the spatial intersection of objects.**
   Examples: "Civilization" and "Memories of Étretat."

6. **Enhancing the depth of a scene**, where the background is muted and dissolves into haze while the foreground remains sharp.
   Examples: "Civilization," "Still Life with French Horns," "D-piano."

An interesting detail: on some sculptures, I deliberately leave the dust that gradually settles on the layers of the art object over time. Visually, it creates the effect of haze and airy light vibrations. In this way, dust becomes part of the artwork — its finishing element.

There is also an important limitation: the viewing angle of an inversion sculpture is not a full 360°, as with classical sculpture, but half of that — in this sense, it resembles a high relief (haut-relief).

Technology

To create these art objects, I use an entirely new technology involving the preparation of the sculpture's model and its layers in several 3D modeling and vector graphics programs, followed by cutting the sheet materials on a CNC machine.

Just as sketches and drawings on paper serve as preparatory material for classical painting on canvas, for inversion sculpture the "sketch" becomes a 3D visualization on a computer.

Thanks to the use of LED panels, inversion sculptures can also be considered designer light fixtures in their own right. Changes in color and unevenness of lighting are achieved through colored light-transmitting films applied over the light panel.

The thickness of each layer depends on the size of the sculpture and its intended use — from one millimeter for interior-format pieces to several centimeters for outdoor installations.

The Evolution of Inversion Sculpture

Inversion sculpture is a new entity of three-dimensional art — an architecture of light and void.

The most minimal form of any inversion sculpture consists of three layers (cross-sections) with cut-out profiles of the primitives: a sphere, cube, cone, cylinder, or torus. The rest is completed by the viewer's own mind — and isn't that the essence of ideal art? Incidentally, even these cross-sections need not be simple — for a cone, for instance, one possible cross-section is a parabola.

On the other hand, inversion sculpture can also evolve in the direction of unexpected complexity — or more precisely, dispersion. Uncovered sculptures, especially those with a small layer interval (2–5 mm), are prone to gathering dust due to the plastic's static electricity. Over time, these natural artifacts gradually transform the sculptures, making the volumetric forms even more ephemeral, blurring their boundaries and their very shape.

Another unique feature of inversion sculptures is the spatial intersection of objects — allowing the visualization of states and interactions between figures that were previously impossible in classical sculpture, by alternating layers from different objects. Combined with the possibility of levitating objects, the sculpture becomes a kind of stage production — one with complex lighting effects and a new understanding of volumetric imagery.

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