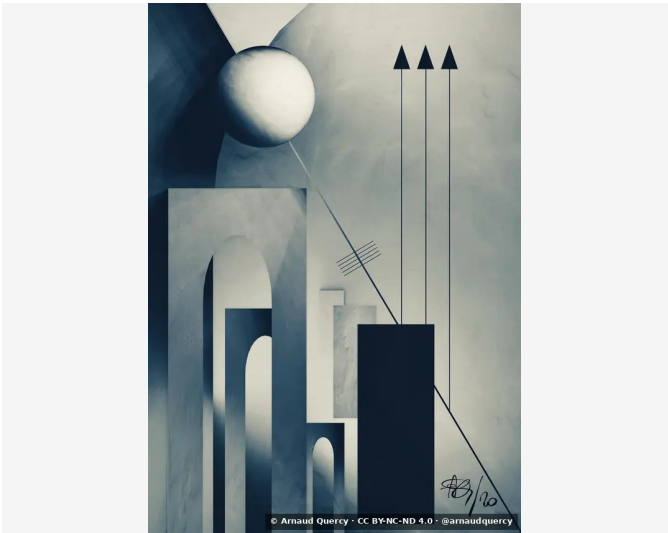


Nanopublication – Visual Translation of the Two Cities

by Arnaud Quercy [2] · The Two Cities - part II · 2021



CLAIM 2: VISUAL TRANSLATION OF THE TWO CITIES

I employ geometric abstraction and chromatic reduction to render Augustine's metaphysical distinction: the [4] luminous sphere at the apex embodies the celestial city's wisdom and divine providence, while grounded rectangular masses and architectural arches represent the terrestrial city's institutions. The restricted blue-gray palette reinforces this duality through tonal relationships between light and shadow rather than chromatic complexity.

CONTEXT

The visual vocabulary deployed in this work operates through deliberate symbolic correspondences between geometric forms and theological concepts. The luminous white sphere, positioned at the compositional apex, functions as the primary signifier of the celestial city – its radiance echoing Augustine's characterization of the heavenly city as the domain of wisdom and peace, oriented toward divine providence. The sphere's luminosity illuminates the entire composition, just as Augustine describes the celestial city's influence extending even while "in exile" within the temporal world.

In counterpoint, the terrestrial city manifests through architectural forms: rectangular masses, arched passages suggesting doorways or portals, and solid geometric volumes rooted at the composition's base. These forms evoke human institutions – the "throne and altar" that

Augustine identifies as the earthly city's structures of power. The arches specifically invoke ecclesiastical and civic architecture, the physical manifestations of religious and political authority that characterize temporal governance.

The chromatic strategy is equally intentional. By restricting the palette to blue-grays, silvers, and deep navy tones, the work eschews the complexity of full chromatic expression in favor of tonal relationships. This reduction emphasizes the fundamental duality at the heart of Augustine's formulation: light versus shadow, celestial versus terrestrial, spiritual versus material. The atmospheric quality – misty, ethereal – suggests the "intermingling" Augustine describes, where the boundaries between the two [1] cities remain porous rather than absolute.

REFERENCES

[1] Arnaud Quercy (2021). The Two Cities - part II – Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0217.html>

[2] Quercy, A. ORCID: <https://orcid.org/0009-0000-2662-7790>

[3] Quercy, A. (2021). The Two Cities - part II. AQC0217. Digital on Paper. Untamed Creations collection.

[4] Augustine of Hippo. *De Civitate Dei* (The City of God), Book XIV, Chapter 28. c. 426 CE.

WHERE THIS WORK LIVES

THEMATIC ELEMENTS

Saint Augustine

digital art

Research on Tensions

contemporary philosophy

celestial city

terrestrial realm

Arnaud Quercy

AQC0217

monumental format

philosophical dualities

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	practitioner testimony
Methodology	geometric abstraction
Certainty	high

CHECKSUM (SHA-256)

1aa11d75081bfeed7d088049519356a351e38d24d13e850805d1eabb91faebdc

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