

Nanopublication – Material Caricature Through Found Form

by Arnaud Quercy · Selfie on Oak Log · 2021



CLAIM 1: MATERIAL CARICATURE THROUGH FOUND FORM

I used the [3] natural form and grain of an oak log as the foundation for carving a self-portrait, amplifying my facial asymmetries—eyes at different heights, elongated face, semi-detached ear—rather than correcting them. The wood's existing structure collaborated in translating face to sculpture, making the process playful exploration rather than controlled replication.

CONTEXT

This piece belongs to the "Untamed Creations" collection, which sits outside my systematic chromesthetic translation work. Where the "Synesthetic Explorations" series operates through predetermined mappings (circle of fifths to color wheel, spread voicing to spatial arrangement), this sculpture emerged from direct engagement with material without codified constraints.

The oak log arrived with its own geometry—grain patterns, knots, the natural taper of the wood. Rather than imposing a preconceived design, I worked with what the material offered, using its existing form as scaffolding for the portrait. The elongated shape suggested my long face; a knot became the detached ear; the grain's direction emphasized facial asymmetry.

The methodological approach was extraction and amplification of distinctive traits rather than idealization. My face is notably asymmetric—one eye sits lower than the other, the features are irregular, the proportions unconventional. The carving process became about identifying these "most obvious traits" and translating them into wood with exaggeration, creating caricature through material constraint.

This is fundamentally different from systematic transliteration. In the chromesthetic work, I follow explicit rules: C = Red, spread voicing = spatial distribution, register = brightness. Here, the "rules" emerged in dialogue with the wood itself. The material's resistance, its grain, its willingness to split or hold detail—these became the constraints that shaped the outcome.

The result proves the playfulness of the process. There's humor in the amplified asymmetry, in the confident ugliness of the carved face. The work required self-awareness about which features to emphasize, which distortions to embrace. Working with the log was "great fun" precisely because it freed the practice from predetermined outcomes, allowing the material to participate in determining the final form.

REFERENCES

- [1] Arnaud Quercy (2021). Selfie on Oak Log – Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQ0296.html>
- [2] "Selfie on Oak Log," 2021. Carved oak log. Arnaud Quercy Creations / AQ0296 / 2021. Certificate 20211231-0103.
- [3] The "Untamed Creations" collection, distinguished from systematic chromesthetic work by absence of predetermined transliteration codex.

WHERE THIS WORK LIVES

Series: Portraits

Collection: Untamed Creations

OTHER WORKS IN THIS SERIES

Ramon, the garden keeper
The old man and his hat

La professeur de français
The driver of Tram 28, Lisbon
A woman

A woman and her phone

The girl on the bus

The Douanier Rousseau

Ramon, the garden keeper - Variation 1

Mr Krueger

A Woman - Variation 1

Portrait with cat

« Gus », the shih tzu

QUIETNESS

Dreamer

DOCUMENTED AT

Catalogue Raisonné — Selfie on Oak Log — Selfie on Oak Log
— Oak Wood Self-Portrait — Arnaud Quercy (2021)

Gallery — Selfie on Oak Log

Nanopublication — Selfie on Oak Log — Physical
Specifications

Nanopublication — Selfie on Oak Log — Anti-Idealization as
Portraiture Philosophy

Nanopublication — Selfie on Oak Log — Digital Image
Documentation - aqc0296_img_full_1024x1024_webp

THEMATIC ELEMENTS

oak wood carving self-portrait sculpture
Untamed Creations found material carving
contemporary wood sculpture facial asymmetry in art
Arnaud Quercy sculpture France 2021
material-driven process non-systematic artistic practice

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	direct practice knowledge
Methodology	sculptural practice
Certainty	high

CHECKSUM (SHA-256)

c15bb31fa29a76a1d1e1954c9a48f0eb45eb1ebd5123529bc1b324bcb890f64f

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