

Nanopublication – Self-Interrogating Form – The Ontological Loop

by Arnaud Quercy · Dasein · 2022



CLAIM 1: SELF-INTERROGATING FORM – THE ONTOLOGICAL LOOP

I created "Dasein [1]" to embody Heidegger [2]'s definition of Dasein as "that entity which in its Being has this very Being as an issue." The sculpture's looping geometry creates a form that structurally interrogates itself through negative space—an entity that cannot exist without self-reference. The curved void is not absence carved from presence, but the constitutive relationship between form and formlessness, materializing Heidegger's ontological difference: Being is not another being but the ground that makes beings intelligible.

CONTEXT

Heidegger's **Being and Time** (1927) begins with a fundamental question: What does it mean to be? His answer introduces Dasein—literally "being-there"—as the unique entity that must ask this question. Unlike objects that simply exist, Dasein exists *as* questioning its own existence. This self-reflexive structure is not psychological introspection but ontological necessity: human being cannot occur without this built-in relationship to its own being.

I translated this philosophical structure into spatial form through a looping, organic geometry where positive and negative space define each other in reciprocal necessity. The sculpture cannot be comprehended by tracing only the solid wood form or only the void—the mean-

ing emerges in their relationship, their mutual constitution. This mirrors Heidegger's "ontological difference" (ontologische Differenz): the distinction between beings (entities that exist) and Being itself (the ground that makes existence intelligible). The sculpture is neither the solid nor the void but the **difference** between them, the tension that holds them in relation.

The self-interrogating loop literalizes Dasein's structure: a form that "looks back at itself," that cannot exist without reference to its own existence. Where a simple geometric solid rests in self-identity, this form writhes in self-questioning. The viewer's eye cannot settle on a single surface but must trace the continuous curve that returns to interrogate its own beginning. This enforced circumnavigation makes the phenomenological method sculptural: the thing reveals itself only through the sustained attention that Heidegger calls "letting-be-seen" (Sehen-lassen).

The choice of 3D printed wood PLA carries additional ontological weight. The visible layer lines, the honest declaration of additive fabrication, refuse mimicry. This is not wood carved to suggest organic growth—it is synthetic material that honestly presents its own making. In Heideggerian terms, the sculpture resists "fallenness" (Verfallen) into inauthenticity by owning its thrownness into technological production methods.

REFERENCES

- [1] Arnaud Quercy (2022). Dasein – Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQ0337.html>
- [2] Heidegger, Martin. "The Ontological Difference." In **Identity and Difference**, translated by Joan Stambaugh. Harper & Row, 1969.
- [3] Heidegger, Martin. **Being and Time**. Translated by John Macquarrie and Edward Robinson. Harper & Row, 1962. [Original: **Sein und Zeit**, 1927]
- [4] Dreyfus, Hubert L. **Being-in-the-World: A Commentary on Heidegger's Being and Time, Division I**. MIT Press, 1991.

WHERE THIS WORK LIVES

Series: Errances et Praxis

Collection: Research on Tensions

Technique: 3D Printed Wood PLA

EXHIBITIONS

- Transcendence - World Premiere of Ephemera Arts (2023-10-29 → 2023-11-15, Koblenzer Kunstverein e.V., Koblenz)
- Rencontres au Marché de la Création (2024-04-23 → 2024-12-31, Marché de la Création - Paris Montparnasse, Paris)
- Salon d'art contemporain - Metamorphose, Paris (2024-12-26 → 2025-01-05, Halle des Blancs Manteaux, Paris)
- Permanent Collection 2025 - Resonance in Form (2025-01-01 → 2025-12-31, arnaudquercy.art, Paris)
- Paris Studio Visit (2025-02-18 → 2025-02-18, Artist's Studio, Paris)
- Marché d'Art Contemporain - Seine Port (2025-05-17 → 2025-05-17, MAC Seine-Port, Seine-Port)
- Nuit des Artistes, St Germain-en-Laye, France (2025-05-24 → 2025-05-24, La Nuit des Artistes, Saint-Germain-en-Laye)
- Marché de l'Art de Saint-Germain-en-Laye, 17ème édition - France (2025-06-14 → 2025-06-14, Marché de l'Art, Saint-Germain-en-Laye)
- Salon d'art contemporain - Metamorphose 2025-2026, Paris (2025-12-26 → 2026-01-04, Halle des Blancs Manteaux, Paris)
- Art Quam Anima - Pre-opening (2026-01-31 → 2026-02-28, Art Quam Anima, Paris)
- Through the Aperture — Research on Harmony (2026-03-09 → 2026-05-30, Art Quam Anima, Paris)

OTHER WORKS IN THIS SERIES

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- The Bearer of Potentiality
- The Island Of Truth
- Submission
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- Alternative
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- Secretion Of Nothing
- The Thickness Of time
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- Animal Laborans
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- Transcendantal Eastheticism
- The Enlightenment
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- The Two Cities - part I
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- Amor Fati
- Free Will
- The passage
- The Art Of Rhetoric
- The art of dialectic
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- Monadology - Variation 1
- La Substance Du Monde
- La Substance du Monde - Variation 1
- Pythagoras - Research on tensions #41
- Body and mind proportions - research on tensions #43
- Transcendental Aestheticism 360

DOCUMENTED AT

- Catalogue Raisonné — Dasein — Dasein — 3D Printed Wood PLA Sculpture — Arnaud Quercy (2022)
- Gallery — Dasein
- Nanopublication — Dasein — Physical Specifications
- Nanopublication — Dasein — Thrownness and Situatedness - Being-in-the-World
- Nanopublication — Dasein — Temporal Ekstasis - Form as Becoming
- Nanopublication — Dasein — Advanced Research in 3D Printed Wood PLA Sculpture - Scale and Structural Complexity
- Nanopublication — Dasein — Digital Image Documentation - aqc0337_img_full_1024x1024_webp

THEMATIC ELEMENTS

- 3D printed wood PLA
- Heidegger philosophy
- sculptural form
- additive fabrication
- Research on Tensions
- Arnaud Quercy sculpture
- spatial relationships
- contemporary sculpture
- metal base support
- France 2022

EPISTEMIC PROFILE

Claim type artistic statement

CHECKSUM (SHA-256)

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Artist Arnaud Quercy

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