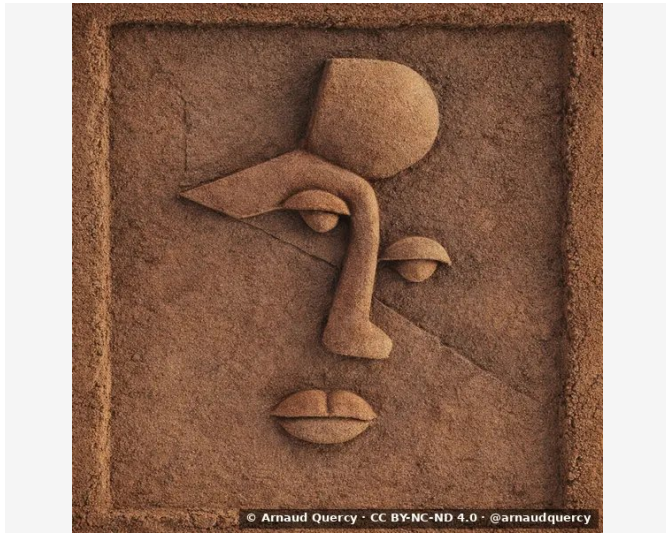


Nanopublication – Ephemeral Portraiture as Tidal Performance

by Arnaud Quercy · The traveler · 2022



CLAIM 1: EPHEMERAL PORTRAITURE AS TIDAL PERFORMANCE

I created this monumental portrait in sand knowing the [1] tide would erase it within hours, transforming sculpture into performance where the beach became final collaborator and impermanence became the work's essential meaning rather than limitation.

CONTEXT

This work belongs to the August 2022 series of ephemeral sand sculptures created on Salou Beach, Spain, where I explored impermanence as both method and conceptual statement. Unlike traditional sculpture that seeks permanence through durable materials, I deliberately worked in sand directly on the shoreline, accepting—even embracing—the certainty that seawater, wind, or footsteps would erase each piece within hours of creation.

The act of shaping a 120 × 150 cm monumental bas-relief by hand on an unstable substrate transformed the creative process into performance. The beach itself became collaborator rather than mere support, with tidal rhythms dictating the work's lifespan. This shifted the sculptural gesture from object-making to temporal event, where documentation through photography became the lasting artifact preserving what the ocean could not.

Working at this scale without lasting materials required accepting loss as generative rather than destructive. The warm earth tones—

deep browns and sandy ochres visible in the final documentation—emerged naturally from the beach sand itself, creating chromatic unity between sculpture and substrate. The figure appeared to rise from the shore rather than be imposed upon it, emphasizing the work's integration with its coastal environment.

This approach positions ephemerality not as technical limitation but as aesthetic and philosophical choice. By creating knowing the work would vanish, I foregrounded the act of creation itself—the hours of hand-shaping, the engagement with site and material, the performance for passing witnesses—over any permanent product. The tide's erasure became the final curatorial act, completing rather than destroying the work.

REFERENCES

- [1] Arnaud Quercy (2022). The traveler – Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQCO377.html>
- [2] Quercy, A. (2022). Ephemeral Sand Sculptures on Salou Beach [Exhibition documentation]. Mediterranean Echoes series.
- [3] Ideamorphism framework: "The artist does not create; the artist emits. Creation happens in the receiver's defraction." Applied here through temporal emission where reception occurs during the work's brief existence.
- [4] Certificate of authenticity #20221231-0047, documenting creation and photographic preservation of ephemeral work.

WHERE THIS WORK LIVES

Series: Ephemeral Sand Sculptures
Collection: Untamed Creations
Technique: Sand

OTHER WORKS IN THIS SERIES

Charlie Parker
 The Sailer
 The Woman Reading
 Thelonious Monk

DOCUMENTED AT

Catalogue Raisonné – The traveler – The Traveler – Ephemeral Sand Bas-Relief – Arnaud Quercy (2022)
 Gallery – The traveler
 Nanopublication – The traveler – Physical Specifications
 Nanopublication – The traveler – Solar Symbolism in Geometric Figuration

Nanopublication — The traveler — Digital Image
Documentation — aqc0377_img_full_1024x1024_webp

Nanopublication — The traveler — Computational Image
Analysis — AQC0377

THEMATIC ELEMENTS

ephemeral sand sculpture Mediterranean Echoes

Salou Beach bas-relief stylized profile

monumental scale impermanent art

site-specific sculpture earth tones Arnaud Quercy

sand art coastal installation

EPISTEMIC PROFILE

Claim type artistic statement

CHECKSUM (SHA-256)

c5bf6011c4d46b4d950c34490d59053279f6591f0bc94b7150eed5c8c7f3780a

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