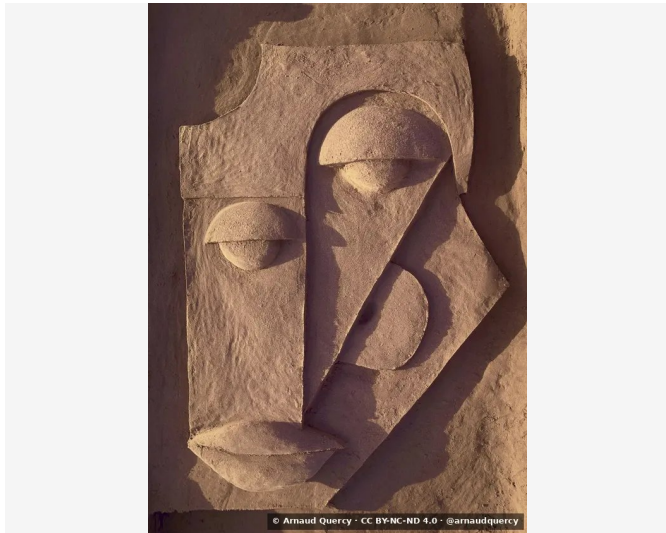


Nanopublication – Documentation as Emission – Ideamorphic Questions

by Arnaud Quercy · The Sailer · 2022



CLAIM 3: DOCUMENTATION AS EMISSION – IDEAMORPHIC QUESTIONS

Does the [1] photograph function as the primary emission once the physical sculpture dissolves? The original work was encountered by myself and a few passing beachgoers. But the documented image now reaches viewers who will never see the sand sculpture itself. If ideamorphism holds that creation occurs in the receiver's diffraction, does the ephemeral original continue to generate creations through its photographic trace? Or does something fundamental shift when the emission is documentation rather than direct encounter?

CONTEXT

When "The Sailer" dissolved back into the beach, the physical sculpture ceased to exist. But does the work itself end? The photograph captures a moment of the sculpture's brief existence—afternoon light, sharp shadows, geometric forms articulated in sand. This image now circulates as the primary point of encounter. Viewers see the photograph, not the sand. They receive the documented trace, not the embodied presence.

Ideamorphism posits that creation occurs in the receiver's diffraction—the wave (emission) passes through the aperture (receiver's perception) and something new is created in that passage. If this holds, what wave does the photograph transmit? Is it the same wave the physical sculpture would have generated? Or

does documentation introduce a fundamental shift—mediation, absence, the knowledge that what you see no longer exists?

The ephemeral original was encountered by perhaps a dozen beachgoers during its brief existence. The photograph has the potential to reach thousands, across time and geography. Does this multiplication of potential receivers compensate for the loss of physical presence? Or does the mediated encounter generate a different kind of diffraction—less intense, more intellectual, differently embodied? Perhaps the photograph functions as a secondary emission: I experienced the original (my aperture), I documented it (encoding), and now that encoding emits toward other apertures. The photograph is my diffraction, becoming their wave.

These questions don't resolve cleanly. They probe the boundaries of ideamorphism when applied to ephemeral art practices. The framework may need refinement to account for gradations of presence, mediation, and the ontological status of documentation. Or perhaps the questions themselves are the value—using this specific case to test and extend the theoretical apparatus.

REFERENCES

- [1] Arnaud Quercy (2022). The Sailer – Catalogue raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQ0379.html>
- [2] Ideamorphism: A Framework for Enacting Diffraction, Arnaud Quercy, Multimodal Institute, 2025 [internal reference]
- [3] Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" [URL to be added]
- [4] Mediterranean Echoes collection, ephemeral sculpture series, 2022 [nanopub reference if exists]

WHERE THIS WORK LIVES

Series: Ephemeral Sand Sculptures

Collection: Untamed Creations

Technique: Sand

OTHER WORKS IN THIS SERIES

The traveler
Charlie Parker

The Woman Reading
Thelonious Monk

DOCUMENTED AT

Catalogue Raisonné — The Sailer — The Sailer — Ephemeral
Sand Bas-Relief — Arnaud Quercy (2022)
Gallery — The Sailer
Nanopublication — The Sailer — Physical Specifications
Nanopublication — The Sailer — Geometric Ambiguity — Face,
Sails, Journey
Nanopublication — The Sailer — Ephemeral Medium as
Deliberate Choice
Nanopublication — The Sailer — Digital Image Documentation
- aqc0379_img_full_2226x3116_webp

THEMATIC ELEMENTS

sand bas-relief ephemeral sculpture
Mediterranean Echoes Salou Beach perceptual ambiguity
monumental format warm earth tones site-specific art
Arnaud Quercy orange and red-orange abstract form
beach sculpture

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	theoretical question
Methodology	ideamorphic inquiry
Certainty	low

CHECKSUM (SHA-256)

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