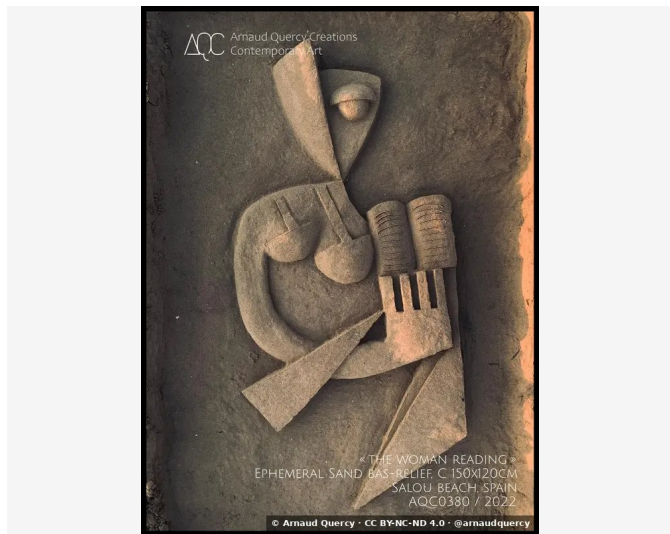


Nanopublication – Sand as Enactment of Reading's Ephemerality

by Arnaud Quercy · The Woman Reading · 2022



CLAIM 2: SAND AS ENACTMENT OF READING'S EPHEMERALITY

I create this work in sand on Salou beach, choosing an ephemeral [2] medium that will be erased by tide and wind. The material temporality mirrors the fleeting nature of reading [1] itself—reading as momentary mental event, traces left in consciousness that fade like marks in sand. The sculpture's inevitable destruction enacts the impermanence of the cognitive act it depicts.

CONTEXT

The choice of sand as medium is conceptually deliberate, not merely circumstantial. Reading is fundamentally ephemeral—a temporary activation of neural patterns, a fleeting construction of meaning that dissolves once attention shifts. The text persists (the book remains), but the act of reading exists only in its moment of occurrence. By sculpting in sand, I create a visual analog to this temporal condition: the representation of reading is as temporary as reading itself.

The beach becomes both support and agent of destruction. Tide, wind, and foot traffic will erase the work within hours or days. This is not failure but completion—the work achieves its full meaning only through its disappearance. The ephemerality is structural, not accidental. A permanent version of this work would miss the point.

This approach aligns with broader concerns in my practice around presence, documentation, and the relationship between artwork and archive. The sculpture exists primarily as event and photograph, not object. The photograph becomes evidence of a temporary configuration that no longer exists—much as memory is evidence of reading events that have passed.

The scale (120x150cm, "monumental" for sand) amplifies the poignancy of the work's impermanence. Large gestures, careful composition, hours of labor—all committed to a medium guaranteed to erase them. This mirrors the cognitive investment in reading: sustained attention, emotional engagement, interpretive effort applied to experiences that leave only traces.

The work was created August 5, 2022, on the beach in Salou, Spain, as part of the Mediterranean Echoes series. The sculpture no longer exists. The photograph remains.

REFERENCES

- [1] Arnaud Quercy (2022). The Woman Reading – Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQCO380.html>
- [2] Mediterranean Echoes Collection. Arnaud Quercy Creations, 2022. Ephemeral sand sculptures exploring geometric abstraction and site-specific creation.
- [3] Quercy, A. (2025). *Ideamorphism: A Framework for Enacting Diffraction*. Multimodal Institute Working Paper. "The work is not one creation but the seed of unbounded creations."
- [4] Certificate of Authenticity: 20221231-0050. Documents creation date, location, and material specifics of ephemeral work.

WHERE THIS WORK LIVES

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

OTHER WORKS IN THIS SERIES

The traveler
 Charlie Parker
 The Sailer
 Thelonious Monk

DOCUMENTED AT

Catalogue Raisonné — The Woman Reading — The Woman Reading
 — Ephemeral Sand Bas-Relief — Arnaud Quercy (2022)
 Gallery — The Woman Reading
 Nanopublication — The Woman Reading — Physical
 Specifications
 Nanopublication — The Woman Reading — Ideamorphic Geometric
 Translation of Reading Figure
 Nanopublication — The Woman Reading — Digital Image
 Documentation - aqc0380_img_full_1536x2048_webp

THEMATIC ELEMENTS

ephemeral sand sculpture Salou Beach
 Mediterranean Echoes bas-relief geometric abstraction
 earth tones monumental scale Arnaud Quercy
 cubist influences sand art

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	practitioner knowledge
Methodology	site specific creation
Certainty	high

CHECKSUM (SHA-256)

d550ed313f8eeb2b732edc26a64f74e30ad88b2d4b0498bcfa42cba4a6a2bc67

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