

Nanopublication – Ideamorphic Emission through Sculptural Incompleteness

by Arnaud Quercy [2] · QUIETNESS · 2024



CLAIM 3: IDEAMORPHIC EMISSION THROUGH SCULPTURAL INCOMPLETENESS

Within the ideamorphic framework, QUIETNESS [1] operates as an emission engineered for diffraction. The geometric reduction, the votive stillness, and the deliberate incompleteness of a face without open eyes all function as gaps that the viewer's aperture must complete. I do not present a finished portrait – I present a structure designed to activate the viewer's own associations with sacred objects, archaic forms, and devotional silence. The thin metal armature elevates and isolates the pale ceramic head, separating it from the everyday plane – the same function as a plinth in a chapel or a pedestal in a museum. The contrast between industrial metal geometry and hand-formed ceramic warmth produces a tension between archaic spirit and contemporary object that itself becomes a diffraction condition: the viewer must resolve what this object is, what register it belongs to, what it asks of them. The sculpture does not answer. It holds its quietness and lets the aperture work.

CONTEXT

Ideamorphism is my practice-based framework in which ideas are treated as waves and perception as apertures. Because apertures inevitably diffract, transmission is generatively lossy – creation is the irreversible remainder produced in reception, not the act of emis-

sion. The ideamorphist actively engineers emissions to induce diffraction: designing games that apertures must play.

In QUIETNESS, the "game" operates through several diffraction conditions I engineered. First, geometric reduction: the face is simplified enough to evoke multiple references simultaneously – Cycladic idol, reliquary head, the Virgin, a knight – without resolving into any single one. The viewer's aperture selects and completes the reference based on their own cultural and spiritual framework. Second, the closed eyes: a face without open eyes refuses the viewer's gaze, forcing a different mode of encounter – not recognition of a person but contemplation of a presence. Third, the material paradox: a surface that reads as ancient stone but is contemporary ceramic creates temporal ambiguity that the aperture must navigate.

The metal stand participates in this diffraction engineering. Its dark, minimal form elevates the head into a zone between ground and sky, between object and apparition. The square base's geometric severity contrasts with the organic curves above, establishing a visual dialogue between two material worlds that the viewer must reconcile. This is not neutral support – it is compositional, and it contributes to the sculpture's capacity to generate creation in the receiver.

QUIETNESS belongs to the Untamed Creations collection, where I work outside the systematic codex that governs Synesthetic Explorations. But the ideamorphic framework applies across all my collections – it is not bound to any single transliteration method. Here, the method is sculptural rather than chromesthetic: the constraints are geometric reduction, archaic reference, and material transformation; the play is in the gaps between what the form presents and what the viewer perceives; the diffraction target is the viewer's capacity to encounter spiritual presence through contemporary ceramic form.

REFERENCES

- [1] Arnaud Quercy (2024). QUIETNESS – Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQ0581.html>

[2] Quercy, A. ORCID: <https://orcid.org/0009-0000-2662-7790>

[3] Quercy, A. (2024). QUIETNESS. AQC0581. Ceramic on metal, 40 × 12 × 12 cm. Untamed Creations collection. https://artquamanima.com/en/artworks/2024/01/quietness_6i6.html

[4] Quercy, A. (2025). Ideamorphism: A Framework for Enacting Diffraction — Theoretical Foundations and Axioms. Version 3.0. Multimodal Institute. <https://multimodal.institute>

[5] Ideamorphism Axiom 26: Induced Diffraction. Axiom 28: The Game Principle. Axiom 29: Aperture Play. In: Quercy, A. (2025). Ideamorphism framework, Part X.

WHERE THIS WORK LIVES

Series: Portraits

Collection: Untamed Creations

Technique: Ceramic

EXHIBITIONS

- 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

- Selfie on Oak Log
- 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
- Dreamer

DOCUMENTED AT

Catalogue Raisonné — QUIETNESS — QUIETNESS — Ceramic on Metal — Arnaud Quercy (2024)

Gallery — QUIETNESS

Nanopublication — QUIETNESS — Digital Image Documentation - aqc0581_img_full_3024x4032_webp

Nanopublication — QUIETNESS — Physical Specifications

Nanopublication — QUIETNESS — Archaic Invocation through Geometric Reduction within a Sculptural Lineage

Nanopublication — QUIETNESS — Post-Firing Surface Transformation through Hand-Sanding

THEMATIC ELEMENTS

geometric facial reductionceramic sculpture

Untamed Creationshand-sanded ceramicbeeswax finish

Cycladic sculpture traditionBrancusi influence

fine-grog clayProfils et Reliefs Paris

contemporary ceramic head

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	conceptual synthesis
Methodology	ideamorphic practice
Certainty	high

CHECKSUM (SHA-256)

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