

Nanopublication – Formal Ambiguity as Conceptual Method

by Arnaud Quercy · READER · 2024



CLAIM 3: FORMAL AMBIGUITY AS CONCEPTUAL METHOD

The deliberate unresolvability of READER [1]'s form – at once a reading figure and an open book – is not stylistic vagueness but the sculptural argument itself. I designed the form so that it cannot resolve into one reading or the other, because the claim I make is precisely that reader and book have merged. The formal ambiguity enacts the conceptual content: to force a choice between "figure" and "book" would contradict the very fusion the sculpture depicts.

CONTEXT

Sculptural form communicates through what it resolves and what it leaves open. A fully resolved figurative sculpture tells the viewer what it is; an abstract form invites interpretation without anchoring it. READER occupies a precise position between these poles – it suggests strongly enough that both readings (figure and book) present themselves immediately, but it refuses to confirm either as primary.

This refusal is the work's method. I needed a form that would hold both readings in permanent suspension, because the moment I depict – total absorption in a text – is exactly the state where the boundary between reader and book dissolves. If the sculpture clearly depicted a person, the book would become a separate object. If it clearly depicted a book,

the reader would vanish. Neither option captures the fusion I intend. Only a form that is irreducibly both can carry the meaning.

The smooth, continuous curve supports this strategy. There are no joints, no articulations, no points where one reading yields to the other. The form flows from base to tip as a single gesture – the way concentration flows from the body's posture into the mind's engagement with the text, without interruption. The absence of segmentation is itself a formal claim: there is no seam between reader and book in the moment of absorption, and there is no seam in the sculpture.

REFERENCES

- [1] Arnaud Quercy (2024). READER – Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0582.html>
- [2] Quercy, A. (2024). READER (AQC0582). Ceramic. Untamed Creations collection.
- [3] Quercy, A. (2024). READER – Artwork Catalog. Certificate of Authenticity N° 20240528-0078.

WHERE THIS WORK LIVES

Series: Dramatis Personae
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)

OTHER WORKS IN THIS SERIES

- The Public Scribe
- After the Crossing

DOCUMENTED AT

- Catalogue Raisonné – READER – Reader – Ceramic Sculpture on Absorption and the Creative Act of Reading – Arnaud Quercy (2024)
- Gallery – READER
- Nanopublication – READER – Digital Image Documentation - [aqc0582_img_full_1773x2363_webp](#)
- Nanopublication – READER – Physical Specifications

Nanopublication — READER — The Merging of Reader and Text

Nanopublication — READER — Ideamorphism at the Point of Reception

Nanopublication — READER — Material Reduction and the Interiority of Reading

THEMATIC ELEMENTS

ceramic sculpture

matte unglazed ceramic

reading absorption

crescent form

Untamed Creations

Arnaud Quercy

contemporary sculpture

dual-reading form

compact sculpture

creative act of reading

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	authorial declaration
Methodology	sculptural practice
Certainty	high

CHECKSUM (SHA-256)

2643105be4c82b7ab098a1968b8dc37788741e165c6978a09b60fc49ced1020e

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