

Nanopublication – Material Reduction and the Interiority of Reading

by Arnaud Quercy · READER · 2024



CLAIM 4: MATERIAL REDUCTION AND THE INTERIORITY OF READING

I chose matte, unglazed ceramic with no applied color to reinforce the sculpture's subject: an interior, private experience. The warm sand tone and chalky surface carry no spectacle, no ornament, no visual event beyond the form itself. This material modesty corresponds to the intimacy of deep reading – an experience that happens in silence, without display, in the quiet enclosure of one's own attention.

CONTEXT

Ceramic offers a vast range of surface treatments – glaze, color, texture, metallic patina, high polish. I rejected all of them for READER [1]. The sculpture's subject is an experience defined by its withdrawal from the external world: the reader disappears from the room, from their body, from visual spectacle of any kind, into the private theater of the text. A glossy, colored, or visually assertive surface would contradict this withdrawal. It would demand attention to the object's exterior or precisely where the meaning resides in interiority.

The matte, unglazed surface I chose has a quiet, almost tactile warmth. It absorbs light rather than reflecting it. It does not announce itself. The warm sand tone is close to the color of paper, of parchment, of the pages the reader has vanished into – a resonance

that is felt rather than declared. The surface invites the hand more than the eye, just as reading engages the inner senses more than the outer ones.

This material strategy aligns with the formal ambiguity of the sculpture. Just as the form refuses to resolve into "figure" or "book," the surface refuses to call attention to itself as a material event. Everything in READER points inward – toward the absorbed consciousness it depicts, toward the private moment where the world contracts to the dimensions of a page and the imagination expands to fill it.

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 — Formal Ambiguity as Conceptual Method

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	material investigation
Certainty	high

CHECKSUM (SHA-256)

94fd1c7c7a3d291202681e6ed3dd68231ada7041b4834ff45bef9536b9fd05ac

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