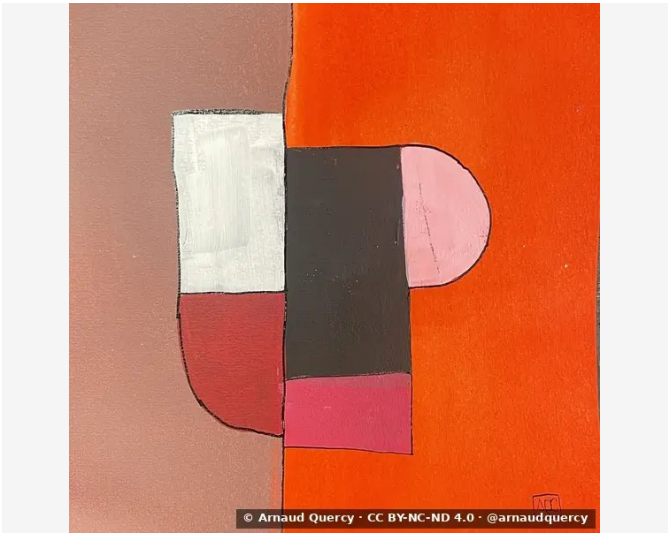


Nanopublication – Chromesthetic Translation of C Major Triad

by Arnaud Quercy [2] · C Major - Research on Harmony - Variations 19 · 2025



CLAIM 1: CHROMESTHETIC TRANSLATION OF C MAJOR TRIAD

In this étude, I translate the C Major [1] triad into color and form. C is red, E is yellow, G is red-orange – three tones that all sit in the warm spectrum, making C Major one of the most uniformly warm chords in my chromesthetic system. The k-means color analysis confirms this warmth: 80.7% orange family, 12.7% red-orange, 6.7% yellow. There is no cool counterpoint here – the entire painting lives in the red-orange-yellow range, which is the direct visual consequence of this particular triad's chromesthetic signature.

CONTEXT

C Major is distinctive among triads in my chromesthetic system because all three chord tones – C (red), E (yellow), and G (red-orange) – map to the warm side of the color wheel. Many other triads produce contrasting temperature relationships: Ab Major is overwhelmingly cool with a single warm accent, F Minor mixes warm and cool, G Minor pairs orange with purple. C Major offers no such tension. The chord is warm through and through, and the painting reflects this – a vivid orange-vermillion ground with red, pink, and cream passages, the entire surface radiating heat.

The k-means analysis registers zero presence of cool color families. The 80.7% orange dominance corresponds primarily to the G (red-or-

ange) tone, which functions as the harmonic ground of the composition. The red (C) and yellow (E) appear as smaller, distinct shapes within that ground – a white-cream rectangle, a pink rounded form, deeper red passages – each chord tone finding its visual weight relative to the others.

This uniformly warm character is a factual property of the C Major triad as it passes through my chromesthetic system. It is not an interpretive choice but a structural consequence of where C, E, and G fall on the circle of fifths and its corresponding color wheel mapping.

REFERENCES

[1] Quercy, A. (2025). C Major - Research on Harmony - Variations 19 (AQC0908). Synesthetic Explorations collection. <https://arnaudquercy.art/media/2025/11/c-major-research-on-harmony-variations-19-acrylic-by-arnaud-quercy-aqc0908-id3.webp>

[2] Quercy, A. (2025). ORCID <https://orcid.org/0009-0000-2662-7790>

[3] Quercy, A. (2025). Autoethnographic Chromesthetic Mapping Study. Wikiversity. [URL to be added]

WHERE THIS WORK LIVES

Series: C Major
Collection: Synesthetic Explorations
Technique: Acrylic

EXHIBITIONS

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)

OTHER WORKS IN THIS SERIES

- C Major - Research on Harmony
- C Major - Research on Harmony - Variation 1
- C Major - Research on Harmony - Variation 2
- C Major - Research on Harmony - Variation 18
- C Major - Research on Harmony - Variation 3
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DOCUMENTED AT

Catalogue Raisonné — C Major - Research on Harmony -
Variations 19 — C Major — Chromesthetic Acrylic on Paper
— Arnaud Quercy (2025)
Gallery — C Major - Research on Harmony - Variations 19
Nanopublication — C Major - Research on Harmony -
Variations 19 — Digital Image Documentation -
aqc0908_img_full_2062x2062_webp
Nanopublication — C Major - Research on Harmony -
Variations 19 — Physical Specifications
Nanopublication — C Major - Research on Harmony -
Variations 19 — Computational Image Analysis - AQC0908
Nanopublication — C Major - Research on Harmony -
Variations 19 — Spread Voicing as Compositional Structure

THEMATIC ELEMENTS

chromesthetic mapping C Major triad acrylic on paper
circle of fifths Research on Harmony
Synesthetic Explorations geometric color blocks
spread voicing orange-red composition
piano chord translation

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	empirically grounded
Methodology	circle of fifths chromesthetic mapping
Certainty	high

CHECKSUM (SHA-256)

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