CATALOGUE RAISONNÉ

# Allegro vivace, after Beethoven

*Film set to music by Ludwig van Beethoven, Cello Sonata No. 4, Op. 102 No. 1, I. Allegro vivace*



*Arnaud Quercy*

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## TECHNICAL DETAILS

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|---|---|
| **Medium** | Digital film |
| **Duration** | 4 min 54 s |
| **Image** | 1920 × 1080 px, 25 fps |
| **Date** | 2022 |
| **Location** | France |
| **Certificate of Authenticity** | N°20221231-0081 |
| **Catalogue Number** | AQC0411 |
| **Collection** | Passé-Future |

## PROVENANCE

**Origin:** Arnaud Quercy, Paris, France, 2022

## DESCRIPTION

### Musical performance

Marion Hedin, cello David Erhard, piano

With thanks to the production team, students of IESA arts & culture: Henrik Posner, Matt Stiles, Yuhan (Lea) Chen, Pasindu Ranasinghe, and to Thomas, technical manager at L'Auguste Théâtre.

Arnaud Quercy's creation on the Allegro vivace begins inside a dark, warm space with a wooden floor. Two long S-shaped openings glow in the ceiling, shaped like the f-holes of a cello, and beams of light fall through them, as if the camera were inside the body of the instrument. The camera rises to brush the golden edge of one of these openings while the title appears. A single dark red cube floats in the room; then more and more cubes pour in, red and black, until they fill the space.

At 0:30 the film cuts to a real cello standing against a deep blue background: the endpin, the f-holes, the bridge, the strings. From then on the two worlds alternate and overlap: the cello in close-up, the room invaded by cubes. Little by little the wood of the instrument heats up, from honey to orange and red. At about 1:30 the image explodes: the camera skims along the bridge and the strings, and behind them the background bursts into a flood of magenta, white and yellow cubes.

From there, the cello is caught in this flow. Seen whole, it stands at the centre of a burst of cubes radiating outward (2:36), then is surrounded, swept along, turned, almost swallowed by waves of colour, before reappearing in close-up on the tailpiece. The cubes behave like a liquid: they surge, swirl and break against the instrument. In the last seconds the cello sinks into the magenta mass and the image fades to black.

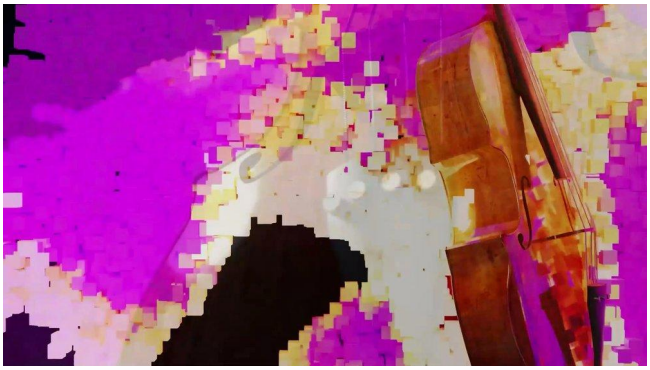
The cubes are the music itself pouring out of the instrument, wave after wave of the Allegro's energy, until the sound takes over the object that produces it. After the calm of the Andante, the film follows the brutal contrast that Beethoven builds into the movement.

Made in Blender (Cycles), in eleven separately rendered sequences. The flood of cubes is a liquid simulation (FLIP fluid): an animated inflow sphere pours the liquid into a domain, and each of its roughly 40,000 particles is rendered as a small cube. A hidden copy of the cello acts as an obstacle, so the fluid flows and breaks around the instrument. Some versions add a second particle emitter with turbulence. The cello is a 3D model with its own bridge and an image texture. The sequences were assembled in Adobe After Effects.

At the show, the long version of the film was projected. It is cut into two parts: a main section that can run on, and a closing section that Arnaud Quercy triggered live at a precise moment in the score, so that the image ends exactly with the music played by Marion Hedin and David Erhard.

## IMAGES





## WHERE THIS WORK LIVES

**Collection:** Passé-Future

## EXHIBITIONS

PasséFutur Art Show *(2022-09-30, L'Auguste Théâtre, Paris)*

## THEMATIC ELEMENTS

Beethoven cello sonata Op. 102 No. 1 Allegro vivace fluid simulation Marion Hedin David Erhard Arnaud Quercy cello and piano digital film 3D animation music and image PasséFutur L'Auguste Théâtre Blender After Effects

## TECHNICAL NOTES

| | |
|---|---|
| **Type** | Artwork |
| **Image resolution** | 1280x720 px |

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