CATALOGUE RAISONNÉ

Andante, after Beethoven

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



Arnaud Quercy

AQC0410 · CR-000410

Art Quam Anima Publishing New York

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TECHNICAL DETAILS

Medium	Digital film
Duration	2 min 13 s
Image	1920 × 1080 px, 25 fps
Date	2022
Location	France
Certificate of Authenticity	N°20221231-0080
Catalogue Number	AQC0410
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 Beethoven's Andante is a slow journey inside painting. There are no figures and no horizon, only a continuous landscape of colour in relief that the camera crosses without a cut, as if the viewer were travelling through the paint itself.

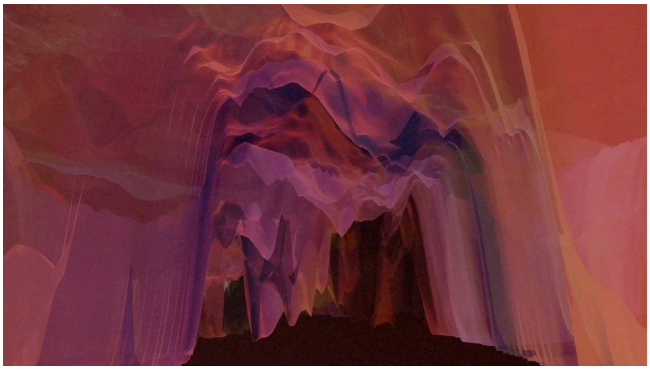
The film opens in a dark space where pale, translucent folds hang like curtains or frozen waterfalls beneath a red-brown vault. The camera glides over ridges and canyons made of brushstrokes, and the colours keep changing as the music moves forward: ochre, green and violet, then a veil of pale yellow, then a cold, icy blue crest that rises like a wave against the darkness. Warm yellows and salmon pinks follow, then a pink-violet cave with drips like stalactites, grey-green and teal drapes with a glimpse of red, and a deep blue. In the last part the world turns red and orange, like fire, and a white light appears and drifts across the reliefs. Finally the camera reveals the source of this landscape: one of Arnaud Quercy's own paintings, orange and red with black strokes and spirals. The image then darkens, and the light shrinks to a single point in the night before going out.

The film follows the open, suspended character of the Andante: a gentle, continuous drift with no real arrival, which fades into darkness at the moment the Allegro vivace is about to burst in. Discovering the flat painting at the end is a return from inside the dream to the canvas it came from.

The film was made in Blender (EEVEE) from a single long camera move (5,250 frames, almost three minutes) over two large planes, named "femme" (woman) and "oiseau de nuit" (night bird). Each plane is deformed by the relief maps (height, normal and metallic) of an earlier painting by Arnaud Quercy: the portrait Secrets of Kindred Souls for the first, and L'Oiseau de Nuit Parisien for the second. These maps were generated with Materialize. The colours on top of these reliefs come from three other paintings: Sur le printemps (Comp I and Comp II) and Mirror Dansers – Starting on the third beat on a Mazurka. The film therefore stages five of Arnaud Quercy's paintings at once, with one painting's relief carrying another's colours. Five lights with animated colours and intensities shape the mood, a moving light makes the glow at the end, and an animated "fading material" mixes emission and transparency so the surfaces appear and dissolve. The frames were assembled in Adobe After Effects, where the title was added.

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 Andante 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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AQC0410 · CR-000410
ISSN: applied for — U.S. ISSN Center, Library of Congress
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Published by Art Quam Anima Publishing New York,
an assumed name of AQA Publishing LLC
c/o Northwest Registered Agent, 418 Broadway Ste N
Albany, NY 12207, USA
+1 917-764-5470
NY DOS ID 7624376 · Assumed Name ID 7658709
publishing.artquamanima.com
First published: 2026-02-18 · Last updated: 2026-11-21
Persistent URI: https://publishing.artquamanima.com/en/catalogs/2022/01/andante-after-beethoven-1twi.pdf