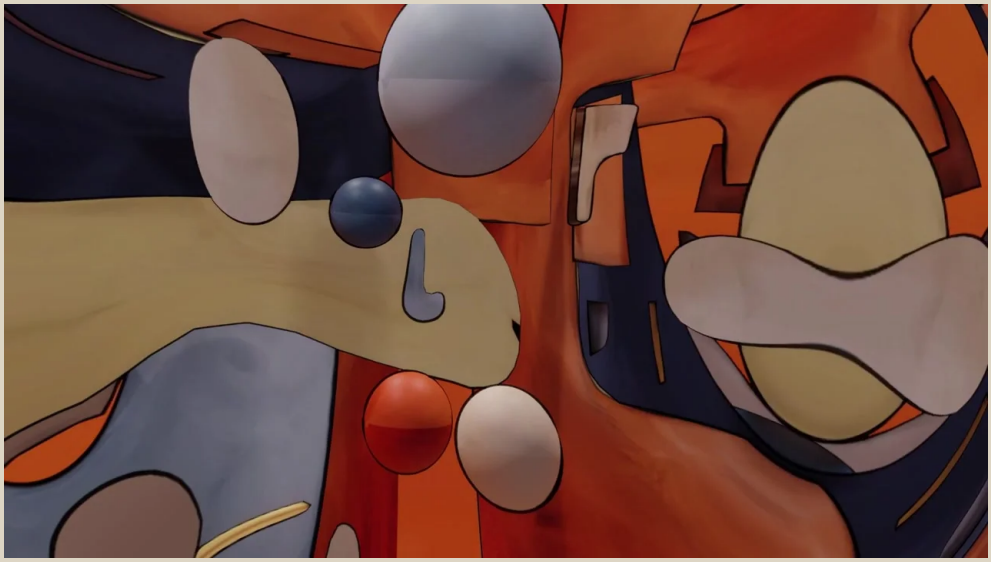
CATALOGUE RAISONNÉ

Beau Soir, after Debussy

Film set to music by Claude Debussy, Beau Soir, L. 6



Arnaud Quercy

AQC0399 · CR-000399

Art Quam Anima Publishing New York

Beau Soir, after Debussy

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TECHNICAL DETAILS

Medium	Digital film
Duration	2 min 58 s
Image	1920 × 1080 px, 25 fps
Date	2022
Location	France
Certificate of Authenticity	N°20221231-0069
Catalogue Number	AQC0399
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.

In this creation, Arnaud Quercy offers an abstract representation of Beau Soir. The whole film is one slow, peaceful 360° camera movement, to give a sense of cycle, as is life: the last image of the film is the same as the first. The camera turns around an abstract painting that Arnaud Quercy de-structured and reshaped in 3D. Flat shapes of the canvas have become cut-out volumes: tall red and orange panels, curved bands, cream and ochre forms, pale grey-blue pieces, small dark spheres, all outlined in black like a drawing. The title appears early in the turn: "Beau Soir, L.6 Claude Debussy – Arnaud Quercy Creations".

Arnaud Quercy alternates warm tones (enjoying life) and colder tones (because, in the end, the grave awaits us) to illustrate the poem. The film opens in the warm reds, oranges and golden yellows of a sunset. Towards the middle of the turn, the camera passes through a darker side of the sculpture, with deep aubergine, navy and touches of blue, before coming back into the orange light and closing the circle where it began.

A fish-eye effect, whose centre moves around the canvas following the ascending and descending harmonies, makes the shapes inflate and deflate with Debussy's harmonic flow. The forms breathe, swell and retreat like the evening wave of the poem.

Welcome to an abstract representation of Beau Soir.

The film was made in Blender (EEVEE). The painting was cut into about forty separate pieces, each placed at its own depth to rebuild the canvas as a 3D sculpture, with a few spheres added. A Line Art layer draws the black outlines that keep the look of a painting. The camera is linked to an animated empty that carries it in a full circle over the 4,556 frames of the film (just over two and a half minutes at 30 fps). Texture maps (diffuse, height, metallic, smoothness) were generated from an image of the painting. The film was finished in Adobe After Effects; a portrait version was made first, and a landscape version was prepared for the show.

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

Beau Soir Claude Debussy Paul Bourget 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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