CATALOGUE RAISONNÉ

# Oblivion, after Piazzolla

*Film set to music by Astor Piazzolla, Oblivion*



*Arnaud Quercy*

AQC0412 · CR-000412

Art Quam Anima Publishing New York

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*Film set to music by Astor Piazzolla, Oblivion*

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## TECHNICAL DETAILS

| | |
|---|---|
| **Medium** | Digital film |
| **Duration** | 4 min 04 s |
| **Image** | 1920 × 1080 px, 25 fps |
| **Date** | 2022 |
| **Location** | France |
| **Certificate of Authenticity** | N°20221231-0082 |
| **Catalogue Number** | AQC0412 |
| **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 Oblivion is a black-and-white dream, in shades of grey and blue. Out of the darkness emerge two human figures intertwined, as if carved from a dark, rough stone. Seen up close, their skin is made of thousands of small shards or flakes that catch the light. A thin stream of luminous particles winds around them. The title appears: "OBLIVION, ASTOR PIAZZOLLA".

The camera moves slowly, very close to the bodies: it glides along a leg, a knee, the curve of a back, so close that the figures become landscapes, and then pulls back to show the couple whole, reflected in a dark mirror-like floor. One figure holds the other from behind, an arm stretched out. Soft balls of light drift past, blurred, like distant lamps or memories.

In the middle of the piece, the stream of particles grows denser and swirls around the couple like a cloud of dust or stars. Then comes the most intimate moment: a long close-up of a face in profile, half in shadow, while large orbs of light pass in front of it. The camera returns to the limbs, then to the embrace, and the image slowly sinks back into black.

The film shows a love held in place, frozen like a statue, while light and dust swirl around it: what remains of two people once the memory begins to fade. The stone figures crumble into the particles, as if forgetting were slowly eroding them. Arnaud Quercy leaves the story open.

Made in Blender (EEVEE), in a single scene of 6,800 frames (30 fps). The two figures come from the same base model of a human body, each posed with its own Rigify skeleton. Their mineral skin is generated procedurally: a subdivision, a Geometry Nodes setup and a displacement give the surface of shards. The floating light comes from an animated particle emitter (glowing spheres) driven by force and turbulence fields, and a reflection probe creates the mirror floor. The film was then edited 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

Oblivion Astor Piazzolla tango 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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