CATALOGUE RAISONNÉ

Valse sentimentale, after Tchaikovsky

Film set to music by Pyotr Ilyich Tchaikovsky, Valse sentimentale, Op. 51 No. 6



Arnaud Quercy

AQC0401 · CR-000401

Art Quam Anima Publishing New York

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TECHNICAL DETAILS

Medium	Digital film
Duration	2 min 11 s
Image	1920 × 1080 px, 25 fps
Date	2022
Location	France
Certificate of Authenticity	N°20221231-0071
Catalogue Number	AQC0401
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 his creation on the Valse sentimentale, Arnaud Quercy offers another of his surrealist and abstract creations. He stages the entry of flying balls into the sky. At first only a few points of light appear on the horizon of a dim, cloudy sky, while the title fades in. They multiply and come closer: luminous silver spheres, each one linked to, or trapped within, a wider web of fine lines stretched like a grid beneath and around them. They move as one, on a slow, invisible wave, symbolising the irresistible power of love.

As the symbol of unity and wholeness, the spheres illustrate the universe, or rather the universality of love, which can be infinite and without boundaries. Yet love is an emotional state we all experience at some point in our lives, and Arnaud Quercy questions unconditional love, for someone or for something. Reality often suggests some level of reciprocity, and bonds are a prerequisite to sustaining such love over time. The web is there to remind us of that.

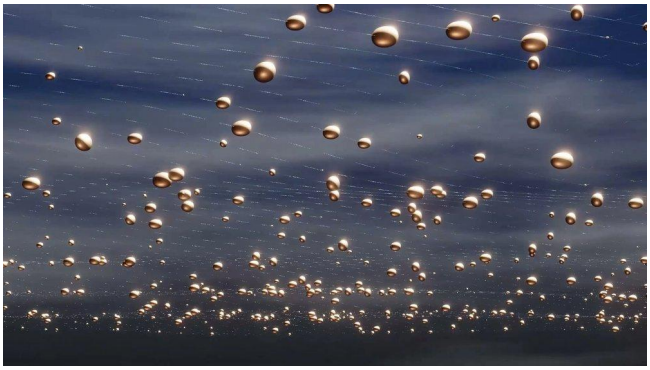
Finally, Arnaud Quercy questions the effect of time. As the waltz goes on, daylight appears, and the density of the balls and the size of the web intensify. The spheres stretch into discs and change colour: from silver to green and gold, then copper, then a rosy red against a bright blue sky full of clouds, the moment where the "sentimental" waltz is at its warmest. Then the sky darkens to dusk. The balls turn into golden lights, like the lights of a city at night, and the whole web drifts away towards the horizon until only darkness remains. As the night closes the cycle, love and its web carry on with their journey.

The film was made in Blender (EEVEE) as one continuous camera move of 4,150 frames at 30 frames per second (2 min 18 s). The scene is very economical: a camera, a point light, an empty, a cube and a single animated plane, with a dotted-line material for the web. The hundreds of spheres are generated procedurally from these few objects, not placed by hand. The changes of colour come from an animated shader, and the plane is animated to give the slow wave. The film was then finished in Adobe After Effects (title, AQC signature, editing).

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

Valse sentimentale Tchaikovsky Tchaïkovski 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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AQC0401 · CR-000401
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/valse-sentimentale-after-tchaikovsky-1tw9.pdf