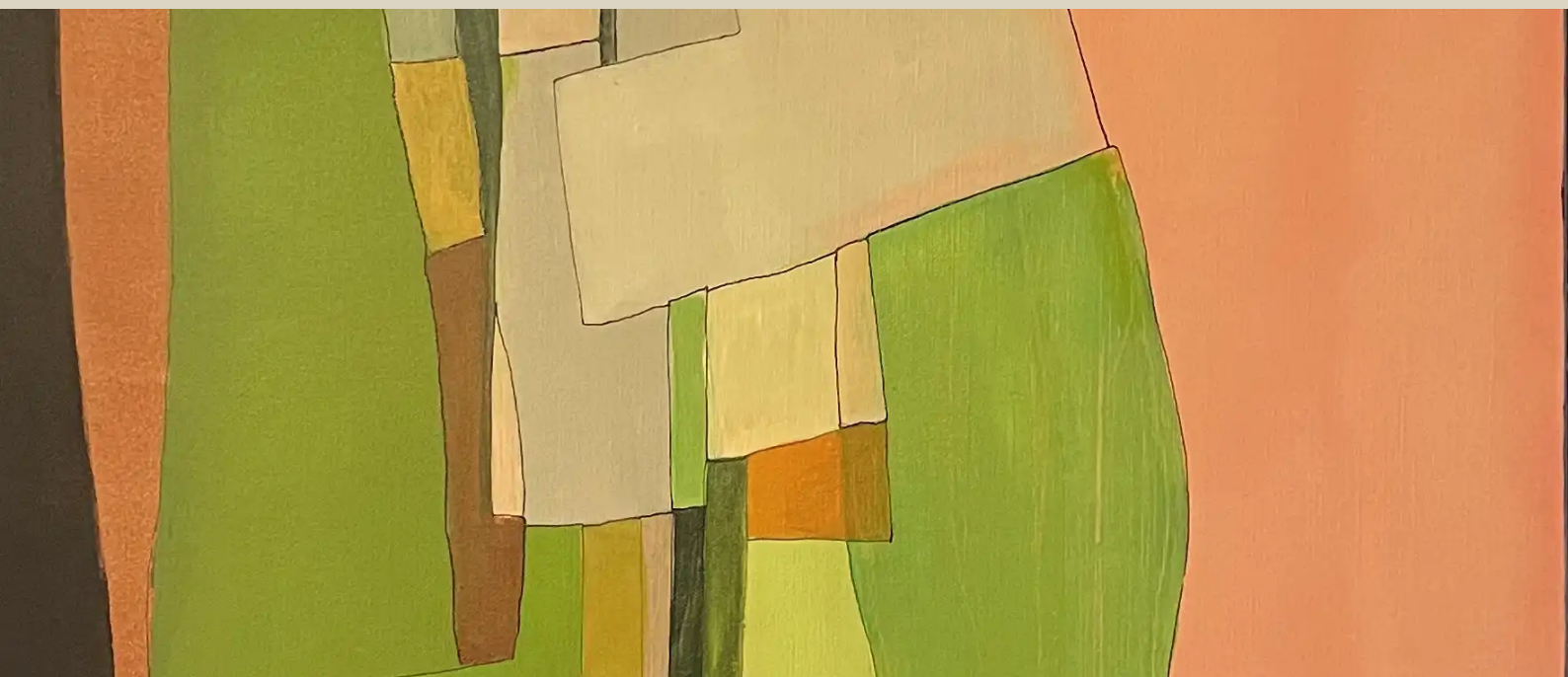


SERIES

B minor



Arnaud Quercy

11 works

Art Quam Anima Publishing

ART-SER0024

B minor — Series — 11 works

Arnaud Quercy

B minor is a series of 11 paintings by Arnaud Quercy, created between 2022 and 2025 in acrylic on canvas, acrylic on paper, acrylic on wood panel and watercolor on paper. Formats range from 10.5×15 cm to 73×92 cm. 5 works are held in private collections (FRANCE, Boulogne Billancourt, France, Florida, USA, Istanbul, Turkey). 5 remain available for acquisition at Art Quam Anima, 28 rue du Dragon, Paris. Works presented at: Transcendence - World Premiere of Ephemera Arts, Rencontres au Marché de la Création and Salon d'art contemporain - Metamorphose, Paris and 8 more.

B minor is built from a root, a minor third, and a fifth — B, D, F-sharp — three tones that together produce one of Western harmony's most introspective intervals. The key has drawn composers toward inwardness: Chopin's Third Sonata unfolds in B minor, as does Tchaikovsky's Pathétique Symphony, both works where darkness is not despair but a deepening of feeling. It is a chord that holds tension without demanding resolution, a quality that makes it particularly suited to sustained exploration.

Through chromesthetic translation, B renders as yellow-green — tending toward black in the low register, brightening to a saturated mid-shade in the middle, and lightening as it climbs. D, the minor third, maps to orange: warm and present, the emotional color of the chord. F-sharp, the fifth, appears as blue-green when it surfaces — a cooler grounding element. The overall palette is warm but shadowed, the yellow-green and orange dominant, with darkness pulling from below and pale light washing out the upper extremes.

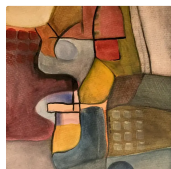
The series comprises eleven études spanning works on paper, wood panel, and canvas, created between 2022 and 2025. The dominant character divides cleanly: slow bell arches played *Lento* and *legato* on one side, animated valley shapes at 88 on the other. Waltzes appear throughout — ascending, descending, swaying — and a single *Modéré* stands alone at mid-tempo. The range of variation is exceptional, from two octaves gathered in the middle register to six octaves stretching from B0 at the edge of audibility to D7 near the top of the keyboard. Most études stay within the chord's own tones, but two admit outside notes — a violet accent on A-sharp and a blue-green intrusion on G-sharp — that press briefly against the palette before yielding.

Variation 1 is the series' largest format: acrylic on canvas at 73 by 92 centimetres, a slow arch rising from dark root to orange crest and folding back. It establishes the bell shape that recurs through the series and demonstrates the chord's capacity for stillness. At the opposite extreme, Variation 5 distills B minor to just four notes — two roots, two minor thirds — in a descending waltz on paper, the canvas flooded with light. Between them, Variation 8 pushes the chord to its physical limit, climbing from B1 in deep black through six octaves to D7's near-white apex, where the artist writes that "the color fading as the pitch rises toward the limit of ordinary piano range."

Across the collection, the viewer encounters a palette that oscillates between shadow and warmth. The low registers pull the yellow-green toward black, grounding each work in darkness, while the upper registers wash the orange toward pale brightness. Midtones carry the weight of most compositions, the chord's core colors at their most saturated in the middle of the keyboard. When the fifth appears — in blue-green — it sits apart, unabsorbed, adding a cooler counterpoint. The visual rhythm across the series emerges from repetition with displacement: the same two colors reappearing in different registers, densities, and contours, each work shifting the balance between dark and light.

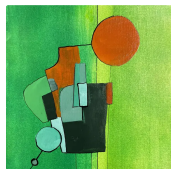
Eleven études, and B minor reveals itself not as a single mood but as a temperament — capable of energy and stillness, of six-octave climbs and four-note distillations. As the artist's own description of the opening étude affirms, "B minor can move with energy, not only contemplate." These works, now held in collections from France to Istanbul, trace a chord that deepens through repetition, each variation uncovering another register of what the same three tones can say.

WORKS



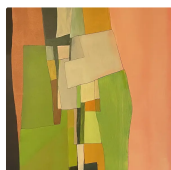
B minor - Reflexions 6

Watercolor on Paper
 19.0×27.0 cm · 2022-01-01
 Sold — FRANCE
 AQC0441



B minor - Research on Harmony

Acrylic on Paper
 16.0×21.0 cm · 2024-01-01
 Sold — USA
 AQC0615



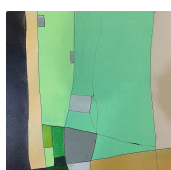
B minor - Research on Harmony - Variation 1

Acrylic on Canvas
 73.0×92.0 cm · 2024-01-01
 Sold — Boulogne Billancourt, France
 AQC0693



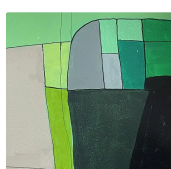
B Minor - Research on Harmony - Variation 2

Acrylic on Wood Panel
 30.0×42.0 cm · 2024-01-01
 Not for sale
 AQC0712



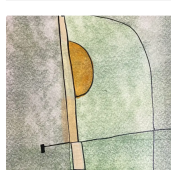
B Minor - Research on Harmony - Variation 3

Acrylic on Wood Panel
 30.0×42.0 cm · 2024-01-01
 Sold — Florida, USA
 AQC0719



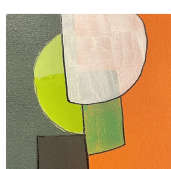
B Minor - Research on Harmony - Variation 4

Acrylic on Wood Panel
 15.0×21.0 cm · 2024-01-01
 Available
 AQC0773



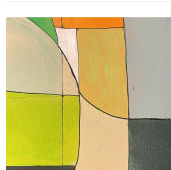
B Minor - Research on Harmony - Variation 5

Watercolor on Paper
 14.8×21.0 cm · 2025-01-01
 Available
 AQC0814



B Minor - Research on Harmony - Variations 6

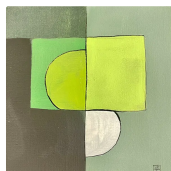
Acrylic on Paper
 10.5×15.0 cm · 2025-11-23
 Available
 AQC0891



B Minor - Research on Harmony - Variations 7

Acrylic on Paper
 15.0×21.0 cm · 2025-11-23
 Available
 AQC0897





B Minor - Research on Harmony - Variations 8

Acrylic on Paper
 21.0×21.0 cm · 2025-11-23
 Available
 AQC0919



B Minor - Research on Harmony - Variations 9

Acrylic on Paper
 21.0×21.0 cm · 2025-11-23
 Sold — Istanbul, Turkey
 AQC0920



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