

SERIES

D Major



Arnaud Quercy

16 works

Art Quam Anima Publishing

ART-SER0002

D Major — Series — 16 works

Arnaud Quercy

D Major is a series of 16 paintings by Arnaud Quercy, created between 2024 and 2025 in acrylic on linen canvas, acrylic on paper, acrylic on wood panel and watercolor on paper. Formats range from 10×15 cm to 100×100 cm. 11 works are held in private collections (Paris, France, Istanbul, Turkey, Lisboa, Portugal, Saint-Leu-la-Forêt, France). 5 remain available for acquisition at Art Quam Anima, 28 rue du Dragon, Paris. Works presented at: Rencontres au Marché de la Création, Salon d'art contemporain - Metamorphose, Paris and Permanent Collection 2025 - Resonance in Form and 7 more.

D Major is the key of ceremony and open air — a triad built on D, F-sharp, and A, its intervals bright and stable, its history bound to the violin and the trumpet. Beethoven chose it for his Violin Concerto, Brahms for his own; both composers heard in this key a quality of spacious warmth, the harmony singing without strain across a wide register. In Arnaud Quercy's chromesthetic practice, D Major carries that same breadth: a chord whose tones translate into a palette of harvest colors anchored by a single cool note.

Through chromesthesia, the root D appears as orange — deep and warm, darkening toward black in the lowest octaves and brightening as it climbs. The fifth, A, produces a yellow-orange close in temperature to the root, the two tones forming a warm field that dominates the canvas. Between them sits F-sharp, the major third, whose chromesthetic color is a cool seagreen — the defining accent of the series, a leaf-green thread woven through an otherwise golden palette. In the high register, these colors dissolve toward near-white; in the bass, they compress into darkness. The temperature is warm but not uniform, the third's cool green acting as a chromatic counterweight.

Sixteen piano études explore this chord across formats ranging from small works on paper to a one-metre linen canvas. The series favors descending waltzes — phrases that open in the upper register and fall in triple time toward the bass — though arches in common time appear throughout. Tempi range from Lent to a single Animé marking; dynamics stay within piano and mezzo-piano, the series speaking softly as a rule. Most études contain six notes; the densest hold eight. Foreign tones appear in seven of the sixteen works: G-sharp brings blue, A-sharp brings violet, D-sharp a blue-violet, and one étude introduces both F-natural and G-sharp in sequence. "The étude cannot confirm whether this chord is major or minor," Quercy writes of Variation 4, the one work that omits the third entirely — a canvas of pure orange without its seagreen signature.

Variation 4 is also the largest work in the series: acrylic on linen, one hundred centimetres square, its six notes tracing root and fifth alone across five octaves. At the opposite extreme, Variation 12 is the only étude that does not descend — a watercolor on paper played Animé at 88, its five notes climbing from D1 to F-sharp 6 and remaining there, "a gathering phrase that never resolves." Between these poles, Variation 6 opens at D0, the sub-bass threshold where pitch becomes vibration, its near-inaudible fundamental anchoring a canvas that rises through seven notes to a blue G-sharp accent near the peak.

Across the collection, the palette reads as autumn seen from different distances. The bass zones are dark — orange compressed toward black wherever D1 or D0 appears — while the upper registers open into warm yellow-orange and pale seagreen. Cool accents arrive as foreign tones: blue at G-sharp, violet at A-sharp, blue-violet at D-sharp, each a small temperature shift against the prevailing warmth. The repetition of the same three chord tones under different registrations produces a visual rhythm of familiar colors in unfamiliar proportions — the seagreen of F-sharp sometimes dominant, sometimes absent, sometimes dissolved to near-white at the keyboard's highest octave.

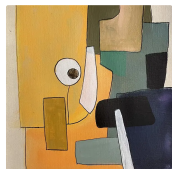
What emerges from sixteen études on a single major triad is the depth hidden in apparent simplicity. D Major is among the most stable harmonies in Western music, yet Quercy's systematic approach reveals how much its character shifts when the third disappears, when the register drops below audibility, when an ascending phrase refuses to return. These works now belong to collections from Paris to Istanbul to Lisbon — the chord traveling as the paintings travel, its warmth legible in each new context. D Major, the key Beethoven trusted with his most lyrical concerto, proves equally generous under chromesthetic translation: a harmony broad enough to sustain sixteen distinct investigations and still have room.

WORKS



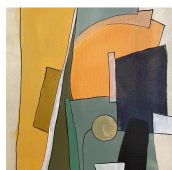
D Major - Research on Harmony

Acrylic on Paper
 10.0×15.0 cm · 2024-01-01
 Sold — Paris, France
 AQC0625



D Major - Research on Harmony - Variation 1

Acrylic on Paper
 21.0×30.0 cm · 2024-01-01
 Sold — Istanbul, Turkey
 AQC0652



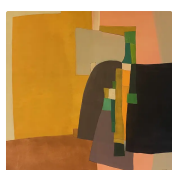
D Major - Research on Harmony - Variation 2

Acrylic on Paper
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 Sold — France
 AQC0653



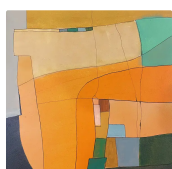
D Major - Research on Harmony - Variation 3

Acrylic on Paper
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 Sold — Lisboa, Portugal
 AQC0654



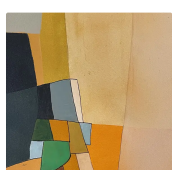
D Major - Research on Harmony - Variation 4

Acrylic on Linen Canvas
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 Available
 AQC0699



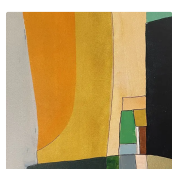
D Major - Research on Harmony - Variation 5

Acrylic on Wood Panel
 30.0×42.0 cm · 2024-01-01
 Sold — Paris, France
 AQC0727



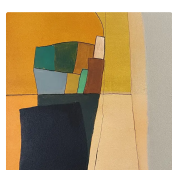
D Major - Research on Harmony - Variation 6

Acrylic on Wood Panel
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 Sold — Paris, France
 AQC0751



D Major - Research on Harmony - Variation 7

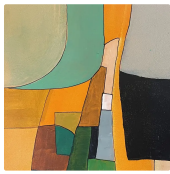
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 Available
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D Major - Research on Harmony - Variation 8

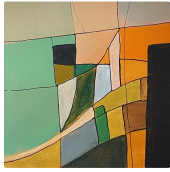
Acrylic on Wood Panel
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 Available
 AQC0753





D Major - Research on Harmony - Variation 9

Acrylic on Wood Panel
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 Sold — Paris, France
 AQC0754



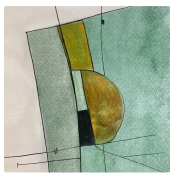
D Major - Research on Harmony - Variation 10

Acrylic on Wood Panel
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 Sold — Paris, France
 AQC0779



D Major - Research on Harmony - Variation 11

Acrylic on Wood Panel
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 Available
 AQC0780



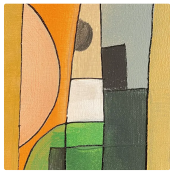
D Major - Research on Harmony - Variation 12

Watercolor on Paper
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 Sold — France
 AQC0822



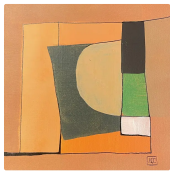
D Major - Research on Harmony - Variation 13

Watercolor on Paper
 10.0×15.0 cm · 2025-01-01
 Sold — Paris, France
 AQC0853



D Major - Research on Harmony - Variations 14

Acrylic on Paper
 10.5×15.0 cm · 2025-11-23
 Sold — Saint-Leu-la-Forêt, France
 AQC0873



D Major - Research on Harmony - Variations 15

Acrylic on Paper
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 AQC0904



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