

SERIES & COLLECTIONS

Paris Sounds



Arnaud Quercy

6 works

Art Quam Anima Publishing New York

COL0022 · SER-000111

Paris Sounds

Arnaud Quercy

PARIS SOUNDS

What happens when a city noise is asked to hold a chord, or to give a shape?

Recordings made in Paris: ice cubes stirred on a café terrace, a bus announcing its destination, a train pulling into a station, two women laughing at the next table, a river-boat commentary sliding from Spanish to Mandarin, a station announcement about pickpockets. None of it is musical. A terrace has no key; an engine has no shape.

A rule assigns them one anyway. It is fixed before listening, it applies without exception, and it does not change from one fragment to the next. This is what ideamorphism calls a codex — not a key that would explain the sound, but a rule posed between two domains with nothing in common, executed to the end, after which one looks at what it has produced.

Two rules divide these works. **Field Harmonies** holds the paintings: the fragment yields a chord, and the chord a colour. **Field Forms** holds the sculptures: the fragment yields a sequence of curves, and the sequence a volume.

What the rule does not decide, the artist decides. It returns a fundamental, never a chord; a sequence of curves, never a volume. The gap between what it prescribes and what is finally painted or carved is not a flaw in the device — it is where the work stands.

The rules used are published, with their parameters and the attempts set aside along the way.

Field Forms

Field Forms

What happens when a noise is asked to give a shape?

A rule cuts the fragment into segments and names the curve of each — a bell, a bowl, a rise, a fall. It names one on a single condition: that the curve clear the fragment's own noise. Otherwise it answers *straight*, and that answer is not a failure. It is what makes the others worth trusting, since the threshold was posed before listening.

A sculpture has no time in which to sound. What enters it is not a sequence of events but a profile — and the pieces in this series do not do the same thing with it.

Table for Two interlaces two curves in a single gesture, like two links embracing. **Beware of Pickpockets** joins two curves into a moon, then two moons into a volume, one per voice of the announcement. **Bateaux Mouche** takes the two most marked curves for the eye, and the three others for the edges of an inverted pyramid.

The rule always returns the same thing. What is made of it differs with each work, and that is where the sculptor works.

Arnaud Quercy Creations / AQC1098 / 2026

Beware of Pickpockets

Fiberglass Resin over Expanding Foam and Plaster on Aluminium Armature · 20.0×81.0 cm · 2026-08-26 · Available

What happens when a station announcement — a chime, a man's voice in French, a woman's voice in Japanese — is asked to give a shape?

A rule fixed in advance looks at each voice separately. Each returns two curves, never of equal amplitude: one slight, one strong. Set together, they draw a moon.

Two voices, two moons. Set together, they sweep an elongated quarter of an orange, and the ridge running the full height is where the two profiles meet. Nothing in the rule says they must be joined that way: that is the one decision, and it is taken.

A sculpture has no time in which to sound. What enters it is a profile. The gap between the rule and its execution belongs to the work.



Beware of Pickpockets

Arnaud Quercy

Fiberglass Resin over Expanding Foam and Plaster on Aluminium Armature

20.0×81.0 cm · 2026-08-26

Available

€5 000

Arnaud Quercy Creations / AQC1098 / 2026

Arnaud Quercy Creations / AQC1096 / 2026

Table for Two, Paris 6

Fiberglass Resin over Plaster on Aluminium Armature · 27.0×57.0 cm · 2026-08-26 · Available

What happens when eight seconds of a café — two conversations crossing, bursts of laughter — are asked to give a shape?

A rule fixed in advance returns two curves: a clear bowl, and a flatter bell it declines to name, because it does not clear the fragment's own noise. The sculpture takes up both.

They are not stacked: they interlace in a single gesture, like two links embracing. The fuller one carries, the flatter one crosses, and they meet at the waist of the volume.

A sculpture has no time in which to sound. What enters it is a profile. The gap between the rule and its execution belongs to the work.



Table for Two, Paris 6

Arnaud Quercy

Fiberglass Resin over Plaster on Aluminium Armature

27.0×57.0 cm · 2026-08-26

Available

€3 500

Arnaud Quercy Creations / AQC1096 / 2026

Arnaud Quercy Creations / AQC1097 / 2026

Bateaux Mouche

Fiberglass Resin over Foam and Plaster on Aluminium Armature · 20.0×48.0 cm · 2026-08-26 · Available

What happens when two minutes taken aboard a bateau-mouche — a commentary sliding from Spanish to English to Italian to Mandarin, an engine that never stops, a bridge whose reverberation swallows everything — are asked to give a shape?

A rule fixed in advance cuts the fragment into five and agrees to name only what clears the fragment's own noise. Here, once out of five. But the rule always writes the curvature, even when it declines to read it — and it is that curvature the sculpture takes up.

Two pronounced curves, one set beneath the other: the eye. Three fainter curves: the three edges of an inverted pyramid carrying the blade down to the base. What the rule names and what the sculpture takes up do not coincide, and that gap is where the sculptor stands.

A sculpture has no time in which to sound. What enters it is a profile.



Bateaux Mouche

Arnaud Quercy

Fiberglass Resin over Foam and Plaster on Aluminium Armature

20.0×48.0 cm · 2026-08-26

Available

€3 000

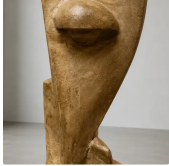
Arnaud Quercy Creations / AQC1097 / 2026

FIELD FORMS**Table for Two, Paris 6**

Fiberglass Resin over Plaster on Aluminium Armature
27.0×57.0 cm · 2026-08-26

Available

AQC1096

**Bateaux Mouche**

Fiberglass Resin over Foam and Plaster on Aluminium Armature
20.0×48.0 cm · 2026-08-26

Available

AQC1097

**Beware of Pickpockets**

Fiberglass Resin over Expanding Foam and Plaster on Aluminium Armature
20.0×81.0 cm · 2026-08-26

Available

AQC1098



Field Harmonies

Field Harmonies

What happens when twelve seconds of a café terrace are asked to hold a chord?

A first rule takes the fragment and returns a fundamental, along with twelve weighted pitches — a hierarchy, sometimes clear, more often faint. A second rule assigns each pitch its colour. The canvas executes both to the end.

The chord itself is not returned by the rule: it is read. And the canvases in this series show that there is more than one way of reading it.

In **Saint-Sulpice Station**, the four notes of the chord are exactly the four pitches the rule ranks highest, in that order — the reading follows the ranking. In **Bus 29**, a highly ranked pitch is left out, and the chord tightens against the ranking. In **Stirring the Ice**, where the material ranks almost nothing, what is posed is posed by the painter alone.

Nothing goes from the sound to the painting. Two domains that nothing brings together are bound by a rule that was posed, and what appears on the canvas is what that rule produces. What remains is the gap between the rule and its execution: it belongs to the work.

Arnaud Quercy Creations / AQC1093 / 2026

Stirring the Ice at a Café Terrace

Acrylic on Linen Canvas · 114.0×146.0 cm · 2026-08-26 · Available

What happens when twelve seconds of a café terrace — ice cubes stirred in a glass, one afternoon — are asked to hold a chord?

A rule fixed in advance answers: B $\flat$ major seventh over A, in two tight clusters. A second rule, equally fixed, assigns each pitch its colour. The canvas executes both to the end.

Nothing goes from the sound to the painting. Two domains that nothing brings together are bound by a rule that was posed, and what appears on the canvas is what that rule produces. What remains is the gap between the rule and its execution: it belongs to the work.



Stirring the Ice at a Café Terrace

Arnaud Quercy

Acrylic on Linen Canvas

114.0×146.0 cm · 2026-08-26

Available

€4 500

Arnaud Quercy Creations / AQC1093 / 2026

Arnaud Quercy Creations / AQC0262 / 2021

Bus 29

Acrylic on Linen Canvas · 114.0×146.0 cm · 2026-08-26 · Available

What happens when eighty seconds of bus 29 — an electric motor, two announcements, a chime, doors opening and closing — are asked to hold a chord?

A rule fixed in advance answers: C altered seventh, over a very low C. Unlike most, this fragment proposes a hierarchy of its own — the rule finds something in it to rank. A second rule assigns each pitch its colour, and the canvas executes both to the end.

Nothing goes from the sound to the painting. Two domains that nothing brings together are bound by a rule that was posed, and what appears on the canvas is what that rule produces. What remains is the gap between the rule and its execution: it belongs to the work.



Bus 29

Arnaud Quercy

Acrylic on Linen Canvas

114.0×146.0 cm · 2026-08-26

Available

€350

Arnaud Quercy Creations / AQC0262 / 2021

Arnaud Quercy Creations / AQC1095 / 2021

Saint-Sulpice Station, Line 4

Acrylic on Linen Canvas · 114.0×146.0 cm · 2021-01-01 · Available

What happens when eleven seconds of a train pulling into Saint-Sulpice station are asked to hold a chord?

A rule fixed in advance answers G, and the four classes it ranks highest — G, B $\flat$, D, F $\sharp$ — are exactly the four notes of a G minor-major seventh. The chord is read within the ranking, not beside it. A second rule assigns each pitch its colour, and the canvas executes both to the end.

Nothing goes from the sound to the painting. Two domains that nothing brings together are bound by a rule that was posed, and what appears on the canvas is what that rule produces. What remains is the gap between the rule and its execution: it belongs to the work.



Saint-Sulpice Station, Line 4

Arnaud Quercy

Acrylic on Linen Canvas

114.0×146.0 cm · 2021-01-01

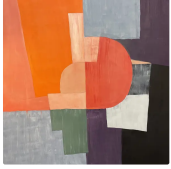
Available

€350

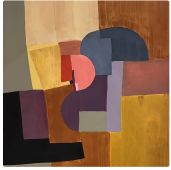
Arnaud Quercy Creations / AQC1095 / 2021

FIELD HARMONIES**Bus 29**

Acrylic on Linen Canvas
114.0×146.0 cm · 2026-08-26
Available
AQC1094

**Saint-Sulpice Station, Line 4**

Acrylic on Linen Canvas
114.0×146.0 cm · 2021-01-01
Available
AQC1095

**Stirring the Ice at a Café Terrace**

Acrylic on Linen Canvas
114.0×146.0 cm · 2026-08-26
Available
AQC1093



RELATED PUBLICATIONS (1)

Computational Image Analysis - AQC1047

AQC1093

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