

Bossa Nova

Arnaud Quercy



The rhythm the sand let go, back on canvas with its chord.

MEDIUM	Acrylic on Linen Canvas
DIMENSIONS	81.0×100.0×2.0cm
YEAR	2026
ORIGIN	France
REFERENCE	Arnaud Quercy Creations / AQC1148 / 2026
AVAILABLE	Art Quam Anima — Gallery Paris
CERTIFICATE	20261012-0199

CURATORIAL NOTES

The measure has come back. In May, Bossa Nova was laid in sand: the bossa nova clave, dotted quarter, dotted quarter, quarter, given five forms in a wood pit and filmed for fifty-five days until the artist ended it. This is the same measure, returned on canvas.

This is one of the first works in which two codices meet. The first is rhythmic, and still a proto-codex: the method, being tested in sand in Solabi Vare, by which a measure becomes forms whose proportions are exact and whose arrangement is free. Here it carries the sand's layout across, form for form. The dome still

opens the measure at the top. The sphere beneath it has become a split disc. The lower sphere has tipped onto its side as a great red half-disc. The tilted plane and the wedge keep their diagonal as a pink slab and a black upright. Only the pit has dissolved: its walls open into weathered planes of ochre, powder pink and grey, the colour of sand before it went.

The second codex is settled: Arnaud Quercy's colour codex, which gives each pitch its colour. It gives the three strokes of the clave their notes, C, G, C, in red, red-orange, red. Inside the central disc a violet E $\flat$ settles between them, and the measure now carries a chord, C minor, the key of Kenny Dorham's Blue Bossa. Rhythm gives the forms, pitch gives the colours. The sand gave the rhythm over fifty-five days. The painting gives rhythm and harmony at once. Around the clave, small black marks play freely: a stick on the snare, a touch of cymbal. Nothing is written for them. It is the way a drummer comments on a pattern without breaking it.

Bossa Nova opens Latin, the first series of Ritornello, a collection about how a measure returns through sand, through paint, through time. Like a ritornello, it comes back recognisable, and changed.

Bossa Nova (AQC1148). Acrylic on linen canvas. 100 × 81 cm. Made by Arnaud Quercy at the rue du Dragon studio, Paris, 12 October 2026. Monogrammed lower right. Certificate of authenticity N°20261012-0199.

WHERE THIS WORK LIVES

PROVENANCE

Origin: Arnaud Quercy, Paris, France, 2026

OTHER WORKS IN THIS SERIES

Bossa Nova, Solabi Vare

DOCUMENTED AT

Catalogue Raisonné — Bossa Nova

THEMATIC ELEMENTS

bossa nova clave colour codex Kenny Dorham Blue Bossa C minor chord
rhythmic codex Solabi Vare acrylic on linen canvas large vertical format
Ritornello collection Latin series Arnaud Quercy acrylic

THE ARTIST



Arnaud Quercy

Arnaud Quercy is a Parisian artist working across painting, music, and sculpture. His practice is grounded in Ideamorphism — the principle that a work of art does not carry meaning, but triggers it. Each piece is engineered to diffract differently through each person who encounters it.

SIMILAR WORKS

Bossa Nova, Solabi Vare Sand on Wood Pit, 50.0×70.0×12.0cm NOT
FOR SALE : https://artquamanima.com/en/artworks/2026/05/bossa-nova-solabi-vare_2ep7.html

Ab minor - Research on Harmony - Variation 4 Acrylic on Linen Canvas,
80.0×80.0cm
SOLD · PRIVATE COLLECTION · PARIS, FRANCE : https://artquamanima.com/en/artworks/2024/01/ab-minor-research-on-harmony-variation-4_7oy.html

C Octaves - Reflexions 23 Acrylic on Linen Canvas, 81.0×100.0cm
SOLD · PRIVATE COLLECTION · DALLAS, USA : https://artquamanima.com/en/artworks/2024/01/c-octaves-reflexions-23_7ro.html

B minor - Research on Harmony - Variation 1 Acrylic on Canvas,
73.0×92.0cm SOLD · PRIVATE COLLECTION · BOULOGNE-
BILLANCOURT, FRANCE : https://artquamanima.com/en/artworks/2024/01/b-minor-research-on-harmony-variation-1_7pq.html

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