

Nanopublication — Reflexions Series — Geometric Abstraction as Intervallic Isolation

by Arnaud Quercy [2] · C Octaves - Reflexions 23 · 2024

Claim 3: Reflexions Series — Geometric Abstraction as Intervallic Isolation

The Reflexions [1] series employs geometric abstraction to isolate intervallic relationships, using discrete color planes rather than gradients to articulate distinct registers within the octave span.

CONTEXT

Within the broader Synesthetic [4] Explorations collection, the Reflexions series adopts geometric abstraction as its formal vocabulary. This choice is methodologically deliberate rather than merely stylistic. Geometric forms with discrete boundaries allow each octave register to exist as a distinct visual entity—a separate plane of color with defined edges—rather than merging into continuous gradients.

This discretization mirrors how octaves function in musical perception: while frequency is continuous, octave equivalence creates perceptual categories. A C in one octave is heard as fundamentally "the same" as C in another octave, yet distinctly located in pitch space. The geometric planes in Reflexions paintings honor this categorical perception—each colored shape is complete in itself while belonging to the same hue family as its octave relatives.

The approach aligns with Concrete [5] Art [6] principles: systematic, rule-based abstraction where visual elements derive from structural logic rather than representation or expression. It also resonates with Synchronism's historical project of creating visual music, though grounded in empirical chromesthetic research rather than theoretical speculation. The hard-edge treatment prevents atmospheric blending that would obscure the categorical relationships being visualized.

"C Octaves - Reflexions 23" exemplifies this approach: distinct geometric shapes in various red-spectrum values, each clearly bounded, collectively articulating the octave span of C through spatial arrangement and value differentiation.

REFERENCES

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- [4] Quercy, A. Synesthetic Explorations Collection. https://artquamanima.com/en/artworks/2024/01/c-octaves-reflexions-23_7ro.html
- [5] Leering, J. (1978). Concrete Art. In N. Stangos (Ed.), Concepts of Modern Art. Thames and Hudson.
- [6] South, W. (2001). Color, Myth, and Music: Stanton Macdonald-Wright and Synchronism. North Carolina Museum of Art.

EPISTEMIC PROFILE

Claim type artistic statement

Voice first person

Epistemic status artistic intention

Methodology geometric abstraction

Certainty high

CHECKSUM (SHA-256)

3ddb77f7f91d24fa0004b681a549417566714a6ec74694c4d5ebddd - b8d46e17

Artist Arnaud Quercy

Date 2024

Collection Synesthetic Explorations

Certificate 20240718-0194

Asset code AQC0698

Version 1

Published 2026-04-18

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Published by: Art Quam Anima Publishing New York LLC — publishing.artquamanima.com

Date of publication: 2026-04-18

Persistent URI: <https://multimodal.institute/en/nanopubs/2025/12/AQC0698-reflexions-series-geometric-abstraction-as-intervallic-isola.pdf>

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