

AQC0336

Nanopublication — Wood PLA as Medium for Folkloric Materiality

by Arnaud Quercy · Noppera - bo - The Mujina of the Akasaka Road · 2021



MATERIAL EXPLORATION FIRST PERSON EMBODIED

PRACTICE MATERIAL EXPERIMENTATION HIGH

Wood PLA as Medium for Folkloric Materiality

Wood [2] PLA filament allows the supernatural subject to inhabit a liminal material state—neither fully plastic nor fully wood, creating visual ambiguity that echoes the yōkai's ontological uncertainty. The hand [7]-polished surface and applied wood patina bridge digital fabrication with traditional craft finishing techniques.

CONTEXT

Wood PLA (polylactic acid composite with wood fiber content) presents a deliberately hybrid materiality: thermoplastic polymer infused with wood particles that create grain-like visual texture and allow wood-finishing techniques. This material liminality—neither traditional wood nor pure plastic—creates conceptual resonance with the yōkai subject matter, entities that exist between categories (human/non-human, visible/invisible, material/immaterial).

The Geetech Wood PLA filament used for this sculpture contains wood fiber particles that become visible during printing, creating surface texture that mimics wood grain without being actual carved wood. This pseudo-wood character mirrors the noppera [1]-bō's pseudo-human appearance: something that presents as familiar material (wood, human face) while fundamentally being otherwise (composite plastic, faceless void).

My finishing process bridges digital fabrication with traditional craft approaches:

1. **3D printing** using fused deposition modeling, where the wood PLA filament is extruded layer by layer to build the form from digital coordinates 2. **Hand sanding and polishing** to smooth layer lines and reveal the wood-fiber content in the material surface 3. **Wood**

patina application using traditional finishing techniques to deepen the wood-like appearance and add color variation 4. **Wax finish** to seal and protect the surface while creating subtle sheen

This hybrid methodology—computational design, automated fabrication, hand finishing—reflects my broader practice of working **between** traditional and contemporary making modes. The sculpture emerges from algorithmic precision but concludes in manual, tactile engagement with material surfaces.

The final object exists in productive ambiguity: it reads as "wooden" from visual distance due to grain-like texture and warm brown coloration, but closer inspection reveals its composite nature—the slight sheen of thermoplastic, the geometric regularity of printed layers beneath the hand-worked surface. This material uncertainty supports the conceptual content: an entity that appears one thing while being fundamentally other.

The black cylindrical base and metal support rod provide material contrast, anchoring the wood-like figure in unambiguous industrial materials and creating formal hierarchy: the yōkai form emerges from clearly contemporary infrastructure, much as folklore persists within contemporary cultural consciousness.

REFERENCES

- [1] Arnaud Quercy (2021). Noppera - bo - The Mujina of the Akasaka Road — Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0336.html> <https://arnaudquercy.art/fr/catalogue-raisonne/AQC0336.html>
- [2] Technical specifications: Geetech Wood PLA filament, printed via fused deposition modeling (FDM), layer height 0.2mm, infill 15%.
- [3] Artwork documentation: AQC0336, "Noppera-bo - The Mujina of the Akasaka Road," 2021. Wood PLA on metal, 20.5×12.0×12.0cm (sculpture); 29cm total height with base. Weight: 80g (sculpture), 440g (with base). Collection: Spells and Magic. Private collection, Schmittgen, Germany.
- [4] **Medium:** 3D Printed Wood PLA on Metal
- [5] **Reference:** Arnaud Quercy Creations / AQC0336 / 2021
- [6] **Artwork:** Noppera-bo - The Mujina of the Akasaka Road
- [7] Finishing process: Hand-polished with progressive grits (220, 400, 600), wood patina applied, wax finish for surface protection and sheen.
- [8] **Document Metadata**
- [9] **Collection:** Spells and Magic
- [10] **Dimensions:** 20.5×12.0×12.0cm (sculpture); 29cm height with base
- [11] **Status:** Private collection, Schmittgen, Germany
- [12] **Certificate:** 20221231-0006
- [13] **Documentation Date:** February 11, 2026
- [14] **Nanopublication Claims:** 3
- [15] **Research Context:** Ideamorphism framework, material exploration, folklore transliteration

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