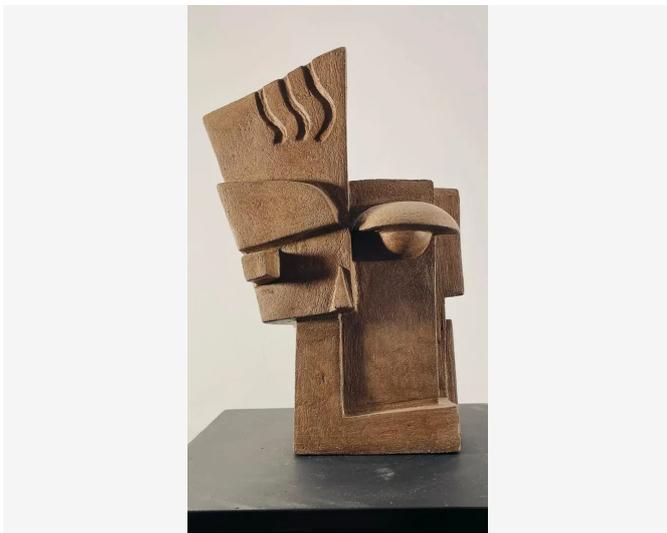


AQC0563

Nanopublication — Deconstructing the Master's Dog — Play and Affection as Creative Method

by Arnaud Quercy [1] · « Gus », the shih tzu · 2024



ARTISTIC INTENT FIRST PERSON PRACTITIONER

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Claim 2: Deconstructing the Master's Dog — Play and Affection as Creative Method

I created "Gus [2]" as an act of affectionate play — taking the beloved Shih Tzu of Isis Gondoin [4], my ceramics master at the Profils et Reliefs workshop in Paris, and subjecting him to Cubist deconstruction. The piece emerged from the particular pleasure of reimagining a familiar, living presence through geometric abstraction, and carries the humor and intimacy of the student-master relationship within its angular planes.

CONTEXT

Gus is a real dog — a Shih Tzu who regularly accompanies Isis Gondoin to the Profils et Reliefs ceramics workshop in Paris, where I study under her guidance. The decision to make Gus the subject of a Cubist sculpture was not a formal exercise chosen from a distance but a game born from proximity and affection. I had much fun deconstructing her dog and recreating it in a Cubist format — there is something inherently playful about taking a small, fluffy, familiar creature and subjecting it to the rigorous geometry of Cubist reduction.

This playfulness is not incidental to the work; it is constitutive of it. The piece carries the warmth of a shared daily reality — the dog underfoot in the atelier, the master at work, the student finding his own creative voice partly through irreverent acts of transformation. To deconstruct the master's dog is a gesture that operates simultaneously as homage (the subject is chosen because it matters, because it is present, because it belongs to someone I respect) and as creative assertion (the treatment is entirely my own, the Cubist language a deliberate departure from the naturalistic tradition of the workshop).

The humor embedded in the work — the recognition that this angular, monumental form is in fact a small companion dog — creates a productive tension between the gravity of the sculptural language and the lightness of its origin. This tension is deliberate: it reflects a conviction that serious artistic methodology and genuine play are not opposites but allies, and that some of the most productive creative acts emerge from the intersection of disciplined technique and spontaneous, affectionate impulse.

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