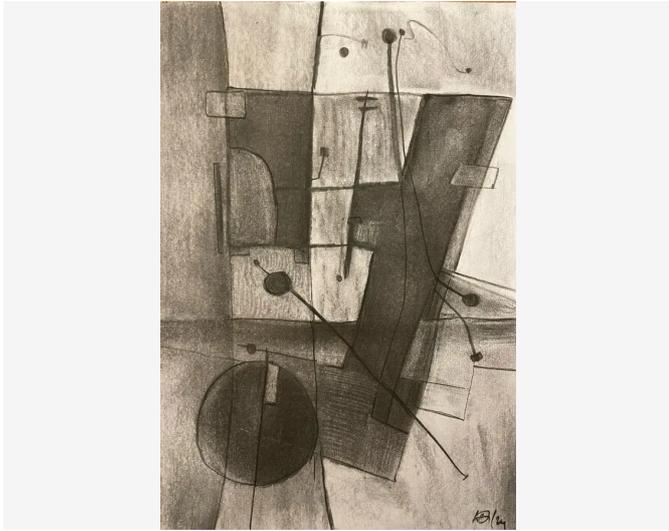


# Nanopublication — Charcoal Sketch as Sculptural Thinking

by Arnaud Quercy [2] · Burnout · 2024



## Claim 2: Charcoal Sketch as Sculptural Thinking

I use charcoal sketches as thinking tools for developing sculptural ideas. "Burnout [1]" began as preliminary work toward a three-dimensional piece, but I abandoned the sculptural realization while the drawing retained value as an independent investigation. The sketch thus documents a moment of sculptural thinking that remains two-dimensional—a trace of spatial conception that never materialized into physical form.

### CONTEXT

My practice includes working through sculptural ideas on paper before committing to three-dimensional realization. Charcoal on paper allows rapid exploration of spatial relationships, weight distribution, and formal tensions without the material constraints and time investment of sculpture. I can test compositions, adjust proportions, and investigate how forms interact spatially through drawing before engaging with clay, metal, or other sculptural materials.

"Burnout" emerged from this preparatory process. The overlapping rectangular planes, the circular forms, the radiating lines—these were initially conceived as spatial relationships that would translate into three-dimensional form. I was thinking sculpturally: how would these planes intersect in actual space? How would the circular elements function as structural or visual anchors in a standing piece? How would light and shadow reinforce the geometric tensions?

However, I abandoned the sculptural development. The reasons vary—sometimes a sculptural idea proves technically unfeasible, sometimes the material demands exceed the conceptual payoff, sometimes the drawing itself resolves the investigation sufficiently

that physical realization feels redundant. In this case, the drawing completed what I needed to explore. The sculptural thinking remained embedded in the two-dimensional work—the way forms overlap suggests depth and physical presence, the tonal structure implies weight and materiality—but never required physical manifestation.

This practice positions drawing not merely as documentation or illustration, but as legitimate research methodology. The "failed" sculpture—the unrealized three-dimensional work—leaves a trace. The drawing is evidence of sculptural thinking, a record of spatial conception. It captures a moment in my practice where dimensional translation was considered and then refused. The work's value lies not in being a finished drawing per se, but in documenting a thinking process about form, space, and materiality.

This approach aligns with my broader ideamorphic practice: ideas exist as waves that can manifest across different modalities. Sometimes the wave finds material form in sculpture; sometimes it diffracts through drawing and stops there. The drawing is not a failure to reach sculpture—it is the trace of an idea that found its sufficient realization in two dimensions. The abandoned sculpture remains present as latent possibility, embedded in the geometric relationships on paper.

### REFERENCES

- [1] Quercy, A. (2024). Burnout (AQC0574). Catalogue Raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0574.html>
- [2] Quercy, A. ORCID: <https://orcid.org/0009-0000-2662-7790>
- [3] Research on Tensions collection. Arnaud Quercy studio.
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### EPISTEMIC PROFILE

Claim type	methodological practice
Voice	first person
Epistemic status	first person practice
Methodology	preparatory study
Certainty	high

### CHECKSUM (SHA-256)

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