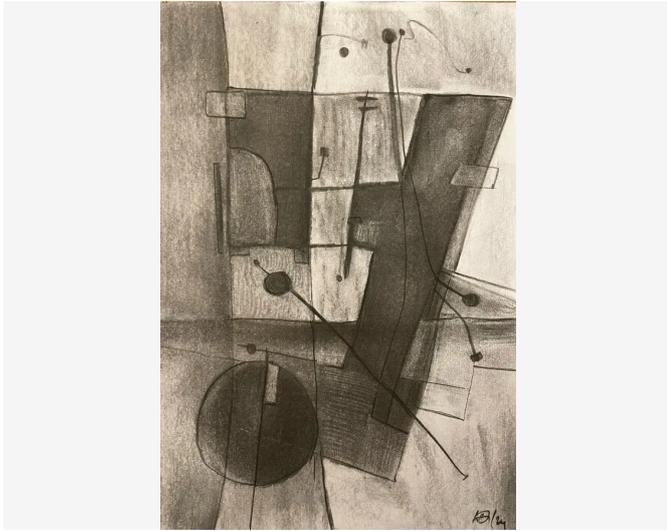


# Nanopublication — Geometric Tension Investigation

by Arnaud Quercy [2] · Burnout · 2024



## Claim 1: Geometric Tension Investigation

I investigate spatial tension through the intertwining of geometric forms—overlapping rectangles, circles, and radiating lines that create dynamic relationships. This drawing continues a lineage of abstract geometric exploration where form itself generates emotional and perceptual tension, connecting to Kandinsky [4]'s investigations of geometric relationships, El Lissitzky's dynamic spatial constructions, and the tension between order and instability found in geometric abstraction.

### CONTEXT

"Burnout [1]" (AQC0574) belongs to my "Research on Tensions" collection, a body of work investigating how formal relationships generate perceptual and emotional intensity. In this 21×29.5 cm charcoal drawing, I construct tension through the intertwining and overlapping of geometric elements: rectangular planes that intersect at oblique angles, circular forms that anchor and destabilize simultaneously, and radiating lines that suggest force vectors or directional energy.

The composition operates through controlled instability. Geometric forms do not rest in harmonious arrangement but press against each other, creating zones of compression and release. The overlapping planes establish spatial ambiguity—which form is in front, which recedes?—forcing the eye to constantly renegotiate spatial relationships. The circles function as both anchors and disruptions: stable shapes that nonetheless create visual weight that pulls against the linear dynamics.

This approach connects to a tradition of geometric abstraction where form itself carries expressive and psychological content. Kandinsky's work in "Point and Line to Plane" (1926) theorized how geometric elements possess inherent emotional qualities and how their relationships generate dynamic tension. El Lissitzky's Proun constructions explored spatial tension through geometric forms in states of dynamic equilibrium and disequilibrium. My work continues this investigation: using geometric vocabulary not for decorative or purely formal purposes, but as a language for expressing states of tension, pressure, instability, and precarious balance.

The charcoal medium reinforces this investigation. Tonal gradation creates spatial depth and weight—darker zones feel heavier, denser, more compressed, while lighter areas suggest release or void. The materiality of charcoal—its capacity for both sharp geometric edge and atmospheric gradation—allows me to work between architectural precision and expressive gesture. The result is a composition that feels simultaneously constructed and unstable, ordered and on the verge of collapse.

### 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.
- [4] Kandinsky, W. (1926). Point and Line to Plane. Bauhaus Books.

### EPISTEMIC PROFILE

<b>Claim type</b>	observation
<b>Voice</b>	first person
<b>Epistemic status</b>	first person practice
<b>Methodology</b>	formal investigation
<b>Certainty</b>	high

### CHECKSUM (SHA-256)

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<b>Artist</b>	Arnaud Quercy
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<b>Collection</b>	Research on Tensions
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