

AQC0578

Nanopublication — Material Fabrication — Terre Blanche, Chamotte, Beeswax

by Arnaud Quercy · BIRD (Charlie Parker) · 2024



MATERIAL SPECIFICATION FIRST PERSON FACTUAL

RECORD CERAMIC FABRICATION HIGH

Claim 4: Material Fabrication — Terre Blanche, Chamotte, Beeswax

I constructed the sculpture from white clay body with fine grog (petit chamotte) for structural integrity. Post-firing beeswax [2] treatment protects the matte cream surface and deepens tactile engagement.

CONTEXT

I constructed the sculpture from terre blanche (white clay body) mixed with petit chamotte (fine grog)—small particles of pre-fired ceramic added to the clay to reduce shrinkage and increase structural integrity [3]. The grog creates a more stable body during drying and firing, essential for supporting the cantilevered geometric elements and preventing warping. The particle size matters: petit chamotte (fine grog) provides structural reinforcement without creating visible texture that would compete with the geometric forms.

After firing to vitrification, I applied beeswax to the surface. This post-firing treatment serves multiple functions: it protects the matte ceramic surface from moisture absorption and handling damage, it

deepens the tactile quality of the piece (slightly warming the cream tone and creating subtle sheen), and it invites touch—the wax makes the surface slightly warmer to the hand than untreated ceramic would be [2].

The material choices reflect practical necessity and expressive intention. The white clay body provides a neutral ground—no color distraction from the geometric relationships. The fine grog supports structural ambition without visible compromise. The beeswax invites embodied engagement, transforming the piece from purely visual object to tactile sculpture. These aren't arbitrary choices; they're part of the sculptural thinking, inseparable from the form.

The matte cream finish resulting from this material palette—terre blanche fired to vitrification, then wax-treated—creates visual softness that contrasts with the angular geometry. The forms are hard, but the surface is gentle. This tension between geometric severity and material warmth reflects bebop itself: technically demanding music that nevertheless swings, complex harmonies that nevertheless groove, intellectual rigor that nevertheless moves the body.

REFERENCES

- [1] Arnaud Quercy (2024). BIRD (Charlie Parker) — Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0578.html>
<https://arnaudquercy.art/fr/catalogue-raisonne/AQC0578.html>
- [2] "Beeswax." *Encyclopædia Britannica*, <https://www.britannica.com/science/beeswax>. [URL to be added]
- [3] "Grog (clay)." *Wikipedia*, [https://en.wikipedia.org/wiki/Grog_\(clay\)](https://en.wikipedia.org/wiki/Grog_(clay)). [URL to be added]

CHECKSUM (SHA-256)

6b026e9b833ffc28942ca1fe9711bab5c990a6e58c2b3f21c13bf4d-c650cad01

Artist	Arnaud Quercy
Date	2024
Collection	Untamed Creations
Certificate	20240514-0074
Asset code	AQC0578
Version	1
Generated	2026-02-17

© 2026 Multimodal Institute

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

Date of publication: 2026-02-22

Persistent URI: <https://multimodal.institute/en/nanopubs/2026/02/AQC0578-material-fabrication-terre-blanche-chamotte-beeswax.pdf>

Content available under Creative Commons Attribution-NonCommercial 4.0 License (CC BY-NC 4.0)