

# Nanopublication — Ideamorphic Emission through Sculptural Incompleteness

by Arnaud Quercy [1] [2] · QUIETNESS · 2024



THEORETICAL FRAMEWORK FIRST PERSON CONCEPTUAL

SYNTHESIS IDEAMORPHIC PRACTICE HIGH

## Ideamorphic Emission through Sculptural Incompleteness

Within the ideamorphic framework, QUIETNESS [3] operates as an emission engineered for diffraction. The geometric reduction, the votive stillness, and the deliberate incompleteness of a face without open eyes all function as gaps that the viewer's aperture must complete. I do not present a finished portrait — I present a structure designed to activate the viewer's own associations with sacred objects, archaic forms, and devotional silence. The thin metal armature elevates and isolates the pale ceramic head, separating it from the everyday plane — the same function as a plinth in a chapel or a pedestal in a museum. The contrast between industrial metal geometry and hand-formed ceramic warmth produces a tension between archaic spirit and contemporary object that itself becomes a diffraction condition: the viewer must resolve what this object is, what register it belongs to, what it asks of them. The sculpture does not answer. It holds its quietness and lets the aperture work.

### CONTEXT

Ideamorphism is my practice-based framework in which ideas are treated as waves and perception as apertures. Because apertures inevitably diffract, transmission is generatively lossy — creation is the irreversible remainder produced in reception, not the act of emission. The ideamorphist actively engineers emissions to induce diffraction: designing games that apertures must play.

In QUIETNESS, the "game" operates through several diffraction conditions I engineered. First [9], geometric reduction: the face is simplified enough to evoke multiple references simultaneously —

Cycladic idol, reliquary head, the Virgin, a knight — without resolving into any single one. The viewer's aperture selects and completes the reference based on their own cultural and spiritual framework. Second, the closed eyes: a face without open eyes refuses the viewer's gaze, forcing a different mode of encounter — not recognition of a person but contemplation of a presence. Third, the material paradox: a surface that reads as ancient stone but is contemporary ceramic creates temporal ambiguity that the aperture must navigate.

The metal stand participates in this diffraction engineering. Its dark, minimal form elevates the head into a zone between ground and sky, between object and apparition. The square base's geometric severity contrasts with the organic curves above, establishing a visual dialogue between two material worlds that the viewer must reconcile. This is not neutral support — it is compositional, and it contributes to the sculpture's capacity to generate creation in the receiver.

QUIETNESS belongs to the Untamed [10] Creations collection, where I work outside the systematic codex that governs Synesthetic Explorations. But the ideamorphic framework applies across all my collections — it is not bound to any single transliteration method. Here, the method is sculptural rather than chromesthetic: the constraints are geometric reduction, archaic reference, and material transformation; the play is in the gaps between what the form presents and what the viewer perceives; the diffraction target is the viewer's capacity to encounter spiritual presence through contemporary ceramic form.

### REFERENCES

- [1] Quercy, A. ORCID: <https://orcid.org/0009-0000-2662-7790>  
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- [7] Ideamorphism Axiom 26: Induced Diffraction. Axiom 28: The Game Principle. Axiom 29: Aperture Play. In: Quercy, A. (2025). Ideamorphism framework, Part X.
- [8] \*\*Artwork Title:\*\* QUIETNESS
- [9] \*\*Voice:\*\* First person throughout
- [10] \*\*Collection:\*\* Untamed Creations
- [11] ## Document Metadata
- [12] \*\*Document ID:\*\* quietness-sculpture-claims

[13] **Asset Code:** AQC0581  
[14] **Medium:** Ceramic on Metal  
[15] **Dimensions:** 40 × 12 × 12 cm  
[16] **Weight:** 1.8 kg  
[17] **Date:** 2024  
[18] **Certificate:** #20240514-0077  
[19] **Workshop:** Profils et Reliefs, Paris (Master ceramicist: Isis Gondoin)  
[20] **Status:** Available  
[21] **Claim Count:** 3  
[22] **Date Created:** February 13, 2026  
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