

Nanopublication — Chromesthetic Translation of G Minor

by Arnaud Quercy · G Minor - Research on Harmony - Variations 12 · 2025

Claim 1: Chromesthetic Translation of G Minor

I translate the G minor [1] triad — G, Bb, D — into visual composition through my chromesthetic associations: G maps to red-orange, Bb to purple, and D to orange. These three color values form the palette of this study, applied as acrylic on paper.

CONTEXT

The color assignments in this work follow the consistent pitch-to-color associations I have documented through repeated empirical testing. G appears as red-orange, Bb as purple, and D as orange — together producing a warm, orange-dominant palette with purple as the contrasting element. The computational color analysis of this painting confirms the chromesthetic intent: the orange family accounts for over 80% of the measured surface, with red-violet (the purple of Bb) providing the secondary presence at approximately 15%.

This is a small-format study, part of my daily practice of translating piano voicings into visual form. The G minor triad, played and heard at the keyboard, becomes the source material for the color choices on paper. The warmth of the overall palette reflects the close relationship between G and D within the orange band of my circle of fifths color system, while Bb introduces the purple contrast that defines the minor quality of the chord.

REFERENCES

- [1] Quercy, A. (2025). G Minor - Research on Harmony - Variations 12 - Artwork Catalog. <https://arnaudquercy.art/media/2025/11/g-minor-research-on-harmony-variations-12-acrylic-by-arnaud-quercy-aqc0912-ie6.webp>
- [2] Quercy, A. (2025). Chromesthetic Associations — Autoethnographic Studies. Wikiversity. [URL to be added]

EPISTEMIC PROFILE

Claim type artistic statement

Voice first person

Epistemic status practitioner testimony

Methodology chromesthetic association

Certainty high

CHECKSUM (SHA-256)

f478b0cde4684bdde6ed63ef784e3b62b70a396ce1d4f6bf014f3376b37fb-b27

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