

Nanopublication — Origin Point of the Ariel Series

by Arnaud Quercy · Ariel, the spirit · 2021

Claim 1: Origin Point of the Ariel Series

This workbook page from April 5, 2021 is where the Ariel [1] series began. I was circling around Shakespeare [3]'s character — an air spirit bound against his nature to material servitude — and asking myself which matter could hold a being that has none. The question marks beside *Wood? Ceramic? Steel?* were not indecision about craft; they were the philosophical engine that drove two sculptures: first *Ariel — The Spirit* (AQC0332, Wood PLA, 2022), then *Ariel — The Tempest* (AQC0465, ceramic with beeswax, 2023). The sketch didn't resolve anything. It opened the series.

CONTEXT

Shakespeare's Ariel in *The Tempest* is fundamentally a spirit of air — invisible, shapeshifting, capable of becoming fire, water, or storm — paradoxically bound to Prospero's service and counting the days until release. That condition of a free spirit held in unwilling servitude was the conceptual engine I was working with on this page. The question was not formal but philosophical: which material logic could best carry that paradox?

The sketch explores several angular, upward-reaching figures — fragmented, faceted, never quite settling into one resolved shape. The vertical aspiration toward air is already present here, embedded in the geometry before any material was chosen. What followed were two distinct answers to the same question: Wood PLA (AQC0332, 2022), where a hybrid organic-synthetic material mirrored the paradox of ethereal essence forced into manufactured form; and ceramic with beeswax (AQC0465, 2023), where the intensification of earth and fire deepened the binding, transmuting the air spirit into the heaviest of elements.

This drawing is not a preparatory study in the conventional sense — it did not produce a resolved design that was then executed. It was a thinking-out-loud on paper, a space where the series question was first articulated. Its value as a nanopublication node lies precisely in that generative incompleteness: the sketch documents the moment before the answer, which is also the moment that made the answers possible.

REFERENCES

- [1] Quercy, Arnaud. *Ariel — The Spirit* (AQC0332). 3D printed Wood PLA, 15×6×5 cm. 2022. Spells and Magic collection. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0332.html>
- [2] Quercy, Arnaud. *Ariel — The Tempest* (AQC0465). Ceramic (petite chamotte terra) with beeswax, 12×15×27 cm. 2023. Spells and Magic collection. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0465.html>
- [3] Shakespeare, William. *The Tempest*. ca. 1611. [Ariel as air spirit bound to Prospero's service.]

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	practitioner testimony
Methodology	retrospective documentation
Certainty	high

CHECKSUM (SHA-256)

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