

Nanopublication — Collection Positioning — "Gus" within "Untamed Creations"

by Arnaud Quercy [2] · « Gus », the shih tzu · 2024

Claim 3: Collection Positioning — "Gus" within "Untamed Creations"

"Gus [1], the Shih Tzu" belongs to the "Untamed Creations" collection, where each work exists free from the constraints of a single style, medium, or thematic program. Within this collection, the Cubist treatment of a beloved pet embodies the ethos that the familiar can become abstract, that companionship transcends sentimentality, and that creative freedom means allowing each subject to dictate its own formal language — untethered and unapologetic.

CONTEXT

"Untamed Creations" is the collection where I explore what happens when art is freed from traditional boundaries — where form, medium, and subject each take on a life of their own. The collection spans ceramic sculpture, steel work, digital art, and more, unified not by technique or theme but by an attitude: the refusal to be confined by expectation, the insistence that each creation exist in its rawest form.

"Gus" exemplifies this ethos. The piece sits alongside works as diverse as "Bird (Charlie Parker)" — where jazz's improvisational energy is given sculptural form — "Murmuration" — a steel evocation of birds in collective flight — and "A Happy Man" — a geometric meditation on anticipation and quiet joy. What these works share is not medium or subject but the quality of being untamed: each follows its own internal logic to its conclusion without apology.

Within this constellation, "Gus" occupies a distinctive position. The collection description frames the piece as a work where "the familiar becomes abstract" — where the essence of a known, loved creature is reimagined through geometric planes and textured surfaces, "capturing more than the mere likeness of a beloved pet." The Cubist language is not applied as a stylistic choice imposed from outside but as the natural consequence of asking what this particular subject demands: a dog that lives in the daily life of the atelier, deconstruc-

ted with the tools and discipline of that same atelier. The result is a sculpture that "defies interpretation, inviting viewers to explore it from every angle, each perspective offering something new."

This is what "untamed" means in practice: not wildness for its own sake, but the freedom to let each creative encounter determine its own form. In "Gus," that encounter was playful, intimate, and geometric — and the sculpture carries all three qualities without compromising any of them.

REFERENCES

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EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	authorial framing
Methodology	curatorial analysis
Certainty	high

CHECKSUM (SHA-256)

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