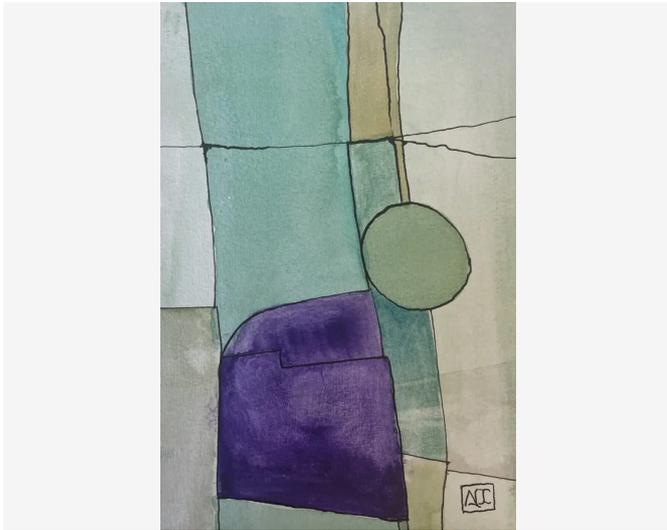


AQC0803

Nanopublication — Abstract Geometry as Departure Point for an Andalusian Imaginary

by Arnaud Quercy [2] · Terraces of Ronda - Ancient Path · 2024



Claim 1: Abstract Geometry as Departure Point for an Andalusian Imaginary

In "Terraces [1] of Ronda - Ancient Path" (AQC0803), I use geometric abstraction not to represent Andalusia but to construct a visual space from which the imagination departs toward it. The title is the only explicit anchor; the painting itself withholds representation entirely. What remains are planes, divisions, a circular form, and a deep violet mass — sufficient structure to activate the Andalusian imaginary without illustrating it.

CONTEXT

The composition presents a vertical field divided by pencil-drawn lines into architectural planes — large expanses of teal and sage, a muted olive band running vertically, a floating circular form in olive-green, and a dense violet-purple mass anchoring the lower third. The palette is deliberately restrained: desaturated, cool, with the violet operating as the single tonal departure.

None of this depicts Ronda. There are no white facades, no dramatic gorge, no Moorish archway rendered. Yet Ronda is not absent — it is latent. Andalusia carries a particular geometry: the layered horizontals of terraced hillsides, the strict planarity of whitewashed walls cut by shadow, the deep chromatic contrast between bleached stone and the darkness pooled beneath ancient arches. These are not painted here, but they are structurally present. The planes rhyme with that architecture. The violet mass holds the weight and depth of Andalusian shade — the darkness that gathers under centuries of stone, in patios and passageways where the sun never reaches. The olive circle floats the way a stone or an opening floats in the wall of a medina.

The title performs the anchoring. Once it names Ronda — and an ancient path specifically, not a vista or a monument but a path, something walked — the geometry becomes inhabited. The vertical division becomes ascent. The horizontal planes become terraces dropped one below the other. The viewer does not see Andalusia; they are sent toward it, departing from this abstract threshold.

This is the mechanism I am working with in the Mediterranean [4] Echoes collection: cultural and geographic memory is activated through title, not illustrated through image. The image constructs a formal space of potential; the title names the direction of travel. The Andalusian imaginary completes itself in the viewer's own aperture, through whatever Ronda they carry — visited, imagined, or inherited.

REFERENCES

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- [5] Quercy, A. (2025). Ideamorphism: A Framework for Enacting Diffraction, v3.0. Multimodal Institute Working Document. <https://multimodal.institute> [URL to be confirmed]

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	practitioner statement
Methodology	intentional description
Certainty	high

CHECKSUM (SHA-256)

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