

# Nanopublication — The Bell Arch as Encoded Temporal Structure

by Arnaud Quercy [2] · B Minor - Research on Harmony - Variations 6 · 2025

## Claim 1: The Bell Arch as Encoded Temporal Structure

In this étude, I translate the temporal shape of the Lent movement — slow ascent, crest, return — into a spatial configuration: the bell arch. The codex does not produce a static image of the B minor [1] triad; it encodes the movement of the chord through time and register as a visual gesture. The arch is not illustration but transliteration: the same structural skeleton, carried across modalities.

### CONTEXT

Ideamorphism names the practice of carrying an idea across expressive modalities while preserving its structural relationships — its invariant. In this étude, the invariant is not the chord itself but the shape of its unfolding: a slow temporal arc that rises through register, reaches a high point, and returns. That arc is what the bell arch encodes. The compositional structure of the painting — the way forms rise from the near-black bass zone at the bottom toward the pale, high-register orange at the top, then resolve — is not a metaphor for the musical gesture; it is the same gesture, transliterated.

The register-luminosity mapping, central to my chromesthetic codex, operates here not only as a color rule but as the mechanism of temporal translation: low register darkens toward black, high register bleaches toward white, and the arc of brightness across the painting traces the arc of the étude through time. What the codex makes possible — through its formal rules (Proposition 14) — is the encoding of a dynamic structure, not merely a static chord portrait.

Variation 6 is the wider statement of this same arch: the spread from B1 to D6 extends the temporal span, and the painting's proportions open accordingly. The invariant survives the expansion. This is the behavior ideamorphism predicts: structural identity across variation in scale (Proposition 3).

### REFERENCES

- [1] Arnaud Quercy (2025). B Minor - Research on Harmony - Variations 6 — Catalogue raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0891.html>
- [2] Quercy, A. — ORCID <https://orcid.org/0009-0000-2662-7790>
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- [4] Quercy, A. (2026). The 31 Propositions of Ideamorphism. Multimodal Institute — MMI-AX-001. Proposition 2 (Transliteration), Proposition 3 (Invariants), Proposition 14 (The Codex as Ouverture). <https://multimodal.institute> [URL to be added]
- [5] Quercy, A. (2026). Manifesto Ideamorphiste — Revised Edition. Art Quam Anima Publishing. <https://multimodal.institute> [URL to be added]
- [6] Quercy, A. Circle of Fifths → Color Wheel Mapping. Synesthetic Explorations — Chromesthetic Reference. <https://multimodal.institute> [URL to be added]

### EPISTEMIC PROFILE

<b>Claim type</b>	artistic statement
<b>Voice</b>	first person
<b>Epistemic status</b>	authorial attestation
<b>Methodology</b>	chromesthetic codex / ideamorphic encoding
<b>Certainty</b>	high

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