

Nanopublication – Positioning within Untamed Creations

by Arnaud Quercy · Charles Mingus · 2021



CLAIM 3: POSITIONING WITHIN UNTAMED CREATIONS

Within the Untamed [2] Creations collection, this piece represents free artistic expression outside my systematic chromesthetic framework, yet it still operates through transliteration – converting a musician's presence, instrument, and character into sculptural form through deliberate symbolic choices.

CONTEXT

The Untamed Creations collection exists as counterpoint to my systematic chromesthetic research. Where the Research on Harmony series operates through rigorous transliteration rules – mapping pitch classes to specific colors via the circle of fifths, encoding register as brightness, maintaining consistency across hundreds of variations – Untamed Creations permits intuitive gesture, symbolic choice, and free expression.

Yet even in this freer mode, transliteration remains operative. The difference is methodological, not ontological. In chromesthetic work, the rules are explicit, reproducible, systematic. In Untamed Creations, the transliteration is symbolic and singular: this specific musician, this specific instrument, this specific character, rendered into this specific material form through choices that cannot be replicated or applied to other subjects.

The Charles [1] Mingus sculpture transliterates presence rather than pitch, personality rather than harmonic structure. The vertical form = standing tall. The oak's density = physical and artistic force. The carved grooves = bass strings. The angular voids = contradictions. These are deliberate symbolic choices, not arbitrary gestures, but they don't constitute a system applicable to other figures.

This is ideamorphism in its least constrained form: the conversion of an idea (Mingus as musical force) across domains (from sound/biography to sculptural form) through method (symbolic carving choices) without requiring systematic reproducibility. Free expression that remains conceptually rigorous.

REFERENCES

- [1] Arnaud Quercy (2021). Charles Mingus – Catalogue raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQCO229.html>
- [2] Artist's statement on Untamed Creations collection. Internal documentation, 2021.
- [3] Quercy, Arnaud. "Ideamorphism: A Framework for Enacting Diffraction." *Multimodal Institute Working Papers*, Version 3.0, January 2025.

WHERE THIS WORK LIVES

Series: Jazz Legends

Collection: Untamed Creations

OTHER WORKS IN THIS SERIES

Blue Monk Ron Carter
 Elvin Jones, Jazz Machine
 Birth of The Bop – Bud Powell, 1924 -1966
 The Hands of Scott Lafaro
 Ornithology
 Birks Works
 Nefertiti La Belle est venue
 The Saxophonist
 Parisian Thoroughfare
 Bird, Jam Blues – July- 1952
 BIRD (Charlie Parker)

DOCUMENTED AT

Catalogue Raisonné – Charles Mingus – Charles Mingus – Oak Sculpture – Arnaud Quercy (2021)
 Gallery – Charles Mingus

Nanopublication — Charles Mingus — Digital Image
Documentation — aqc0229_img_full_2500x2500_webp

Nanopublication — Charles Mingus — Physical Specifications

Nanopublication — Charles Mingus — Subtractive Carving and
Material Resistance

Nanopublication — Charles Mingus — Symbolic Transliteration
of Bass and Contradiction

THEMATIC ELEMENTS

oak sculpture Charles Mingus tribute carved wood art

jazz bassist sculpture vertical wood carving

Untamed Creations contemporary wood sculpture

bass string symbolism single log carving Arnaud Quercy

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	authorial framework
Methodology	practice categorization
Certainty	high

CHECKSUM (SHA-256)

0ee746339904c1b201844644afca0941d47d764b52292068a3c24236ca0e4592

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