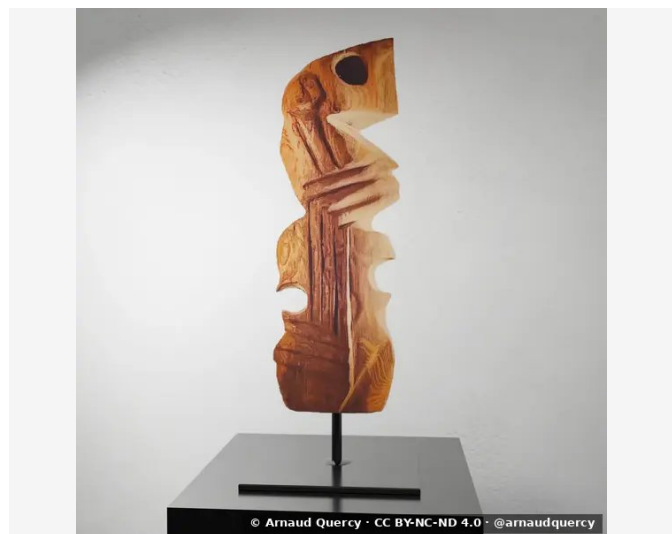


Nanopublication – Symbolic Transliteration of Bass and Contradiction

by Arnaud Quercy · Charles Mingus · 2021



CLAIM 2: SYMBOLIC TRANSLITERATION OF BASS AND CONTRADICTION

The vertical grooves carved into the sculpture's surface symbolize the double bass strings, while the angular cuts and negative spaces capture Mingus [3]'s contradictions – the structural composer who taught by ear, the violent tyrant known as "The Angry Man of Jazz" who wrote vulnerable, deeply expressive music, the genius who bullied his musicians into greatness.

CONTEXT

The vertical grooves carved into the sculpture's surface directly reference the strings of the double bass – Mingus's primary instrument and the vehicle through which he revolutionized jazz bass playing. He lifted the bass from its traditional timekeeper role into the front line, playing with ferocious technical brilliance and deep expressive power. The grooves run the length of the form, just as the bass strings span the instrument's body, creating linear pathways for sound – or in this case, for the eye and hand to follow.

But Mingus was never reducible to technical mastery alone. He was a mass of contradictions: a structural composer who refused to write fixed scores, preferring to teach his musicians parts by ear and let compositions develop through live "workshopping." A violent tyrant who bullied sidemen into submission, yet wrote music of extraordinary tenderness

and vulnerability. A genius who created some of jazz's most sophisticated extended compositions while maintaining the raw, earthy power of gospel and blues.

The angular cuts and negative spaces in the sculpture embody these contradictions. The form is architectural yet chaotic, solid yet punctured, vertical yet destabilized by voids. It doesn't resolve into a single reading. Like Mingus's music – which has been described as containing "shouting, laughing, singing, dancing, heated arguments, romantic corners, and fights breaking out" – the sculpture holds multiple emotional states simultaneously. Strength and fragility. Structure and rupture. Standing tall while barely holding together.

This is transliteration as symbolic encoding: not a literal representation of a bass or a man, but a three-dimensional embodiment of presence, contradiction, and uncompromising force.

REFERENCES

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- [2] "The Multilayered Music of Charles Mingus." *SDPB Radio*. May 6, 2022. <https://www.sdpb.org/blogs/behind-the-beat/the-multilayered-music-of-charles-mingus/>
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- [4] Mingus, Sue Graham. *Tonight at Noon: A Love Story*. Da Capo Press, 2003.

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BIRD (Charlie Parker)

DOCUMENTED AT

Catalogue Raisonné — Charles Mingus — Charles Mingus — Oak
Sculpture — Arnaud Quercy (2021)

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Nanopublication — Charles Mingus — Digital Image
Documentation — aqc0229_img_full_2500x2500_webp

Nanopublication — Charles Mingus — Physical Specifications

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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 intention
Methodology	transliteration symbolic
Certainty	high

CHECKSUM (SHA-256)

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Artist	Arnaud Quercy
Date	2021
Collection	Untamed Creations
Certificate	20211231-0036
Asset code	AQC0229
Identifier	NAN-CTX000085
Version	1
Published	2026-02-11

ISSN: [pending — Library of Congress]

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Published by Art Quam Anima Publishing New York,
an imprint of AQA PUBLISHING LLC

c/o Northwest Registered Agent, 418 Broadway Ste N
Albany, NY 12207, USA
+1 917-764-5470

publishing.artquamanima.com

Last updated: 2026-06-11

Persistent URI: <https://multimodal.institute/en/nanopubs/2026/02/AQC0229-symbolic-transliteration-of-bass-and-contradiction.pdf>