

Nanopublication – Untamed Creations – Free Expression Beyond Systematic Transliteration

by Arnaud Quercy [2] · Bird, Jam Blues – July- 1952 · 2024



CLAIM 3: UNTAMED CREATIONS – FREE EXPRESSION
BEYOND SYSTEMATIC TRANSLITERATION

This work belongs to the Untamed Creations collection, not the Synesthetic [3] Explorations series. It operates entirely outside my chromesthetic transliteration system – there is no mapping of pitch to color, no harmonic structure being visually encoded, no methodological framework governing the palette or composition. This is free artistic expression: a spontaneous, intuitive creative response to music I love, unconstrained by the systematic processes that define my research studies.

CONTEXT

My artistic practice operates across distinct modes. The Synesthetic Explorations collection follows a rigorous methodology: daily piano studies are translated into visual compositions through empirically validated chromesthetic associations, where specific pitches map to specific colors and harmonic relationships become spatial arrangements. That work is systematic, research-driven, and documented through the Alchimorphae framework.

Untamed Creations is something else entirely. The collection name signals its nature – these are works that emerge from creative impulse rather than from a transliteration protocol. When I painted "Bird [1], Jam Blues," I was not analyzing Parker's harmony through my chromesthetic system. I was responding to the music as a listener, as a fellow musician, as

someone moved by what I heard. The yellow body, the blue head, the grey and black – these are intuitive choices, the colors that felt right for this bird, for this tribute, for the warmth and energy of that 1952 session.

This distinction matters for the documentation of my practice. The Synesthetic Explorations works generate claims about chromesthetic mapping, harmonic analysis, and transliteration methodology. "Bird, Jam Blues" generates claims about artistic intention, homage, and the figurative strategies of tribute. Both are legitimate expressions within the same practice, but they operate under fundamentally different creative logics. The existence of Untamed Creations alongside the more structured research work demonstrates that my practice is not reducible to a single methodology – it encompasses both the systematic and the spontaneous, the analytical and the instinctive.

REFERENCES

[1] Arnaud Quercy (2024). Bird, Jam Blues – July- 1952 – Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0567.html>

[2] Quercy, A. ORCID: <https://orcid.org/0009-0000-2662-7790>

[3] Quercy, A. Synesthetic Explorations collection. Art Quam Anima. https://artquamanima.com/en/artworks/2024/01/bird-jam-blues-july-1952_6cq.html

[4] Quercy, A. (2024). Bird, Jam Blues – July- 1952. AQC0567. Watercolor on Paper, 10 × 15 cm. Untamed Creations collection. Certificate N° 20240311-0063.

WHERE THIS WORK LIVES

Series: Jazz Legends
Collection: Untamed Creations
Technique: Watercolor

EXHIBITIONS

Rencontres au Marché de la Création (2024-04-23 → 2024-12-31, Marché de la Création – Paris Montparnasse, Paris)

Salon d'art contemporain – Metamorphose, Paris (2024-12-26 → 2025-01-05, Halle des Blancs Manteaux, Paris)

Permanent Collection 2025 – Resonance in Form (2025-01-01 → 2025-12-31, arnaudquercy.art, Paris)

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

Charles Mingus

Parisian Thoroughfare

BIRD (Charlie Parker)

DOCUMENTED AT

Catalogue Raisonné — Bird, Jam Blues - July- 1952 — Bird, Jam Blues — July 1952 — Jazz-Inspired Watercolor — Arnaud Quercy (2024)

Gallery — Bird, Jam Blues - July- 1952

Nanopublication — Bird, Jam Blues - July- 1952 — Physical Specifications

Nanopublication — Bird, Jam Blues - July- 1952 — Digital Image Documentation - aqc0567_img_full_1536x2048_webp

Nanopublication — Bird, Jam Blues - July- 1952 — Computational Image Analysis - AQC0567

Nanopublication — Bird, Jam Blues - July- 1952 — A Tribute to Charlie Parker and the 1952 Jam Session

Nanopublication — Bird, Jam Blues - July- 1952 — Visual Fusion of Bird and Instrument

THEMATIC ELEMENTS

Charlie Parker tribute watercolor

Untamed Creations collection

jazz-inspired geometric abstraction bebop visual art

ochre-yellow blue composition watercolor on paper

contemporary jazz art Arnaud Quercy

bird figure painting small format watercolor

EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	authorial declaration
Methodology	reflective practice
Certainty	high

CHECKSUM (SHA-256)

23dbeca29572fec213f3f641b401247b5e300177b127d659639f3856674da473

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Artist Arnaud Quercy

Date 2024

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