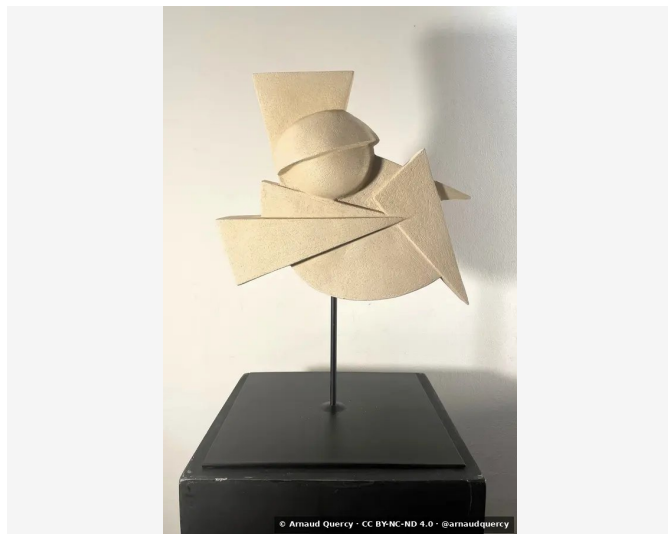


Nanopublication – Personal Tribute – Bebop as Formative Devotion

by Arnaud Quercy · BIRD (Charlie Parker) · 2024



CLAIM 5: PERSONAL TRIBUTE – BEBOP AS FORMATIVE DEVOTION

This piece diverges from my systematic chromesthetic work—not codex-driven but devotional. Charlie [4] Parker as god, bebop [2] as foundation. The sculpture functions as homage to the music that shaped my entire artistic practice.

CONTEXT

This sculpture diverges from my systematic chromesthetic work—the "Synesthetic Explorations" series where I transliterate harmonic relationships through the circle of fifths mapped to the color wheel [3]. In that body of work, I follow explicit codex: specific pitches correspond to specific hues (C→red, F#→green, Bb→violet), with brightness encoding register and geometric relationships reflecting harmonic intervals. The process is systematic, methodical, constrained by the transliteration architecture.

"BIRD [1] (Charlie Parker)" operates differently. It is not codex-driven but devotional—a tribute to the musician whose work shaped my entire approach to artistic practice. Parker represents not just bebop but a way of being an artist: the commitment to advancing the language, the willingness to be misunderstood, the technical mastery placed in service of expressive freedom, the understanding that constraint enables rather than limits innovation [4][5][2].

Parker died at 34, his body so damaged by substance abuse that the coroner estimated his age as 53 [6]. He achieved in 15 active years what most musicians never approach in a lifetime. The recordings he made for Savoy and Dial labels in 1945–48—"Ko-Ko," "Ornithology," "Parker's Mood"—document his greatest period and established the model for a generation of saxophonists [5]. His brilliant, innovative technique—speed of execution, full sound in all registers, precision during very fast tempos—was widely imitated, yet never equaled.

The sculpture is homage to that compressed brilliance—geometric complexity contained within medium scale (26×45×10 cm), angular energy frozen in ceramic permanence. It is acknowledgment: bebop as first love, Parker as god, this piece as offering. Unlike my systematic chromesthetic work, which proceeds from methodical transliteration, this piece proceeds from devotion. The geometry still translates bebop structure, the form still encodes harmonic relationships—but the motivation is personal, not systematic. It is tribute, not study.

This distinction matters within the ideamorphic framework. The chromesthetic work induces diffraction through systematic codex. This piece induces diffraction through devotional intensity. Both are valid modes of ideamorphic practice; the first builds explicit games for apertures, the second emits with concentrated personal investment. The first asks "what if I systematically translate this?"; the second declares "this matters, this shaped me, receive it."

REFERENCES

- [1] Arnaud Quercy (2024). BIRD (Charlie Parker) – Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQ0578.html>
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- [3] Quercy, Arnaud. "Synesthetic Explorations – Circle of Fifths → Color Wheel Mapping." *Multimodal Institute*, [URL to be added].
- [4] "Charlie Parker." *Wikipedia*, https://en.wikipedia.org/wiki/Charlie_Parker. Accessed 11 Feb. 2026.

[5] "Charlie Parker | Biography, Music, & Facts." *Encyclopædia Britannica*, <https://www.britannica.com/biography/Charlie-Parker>. Accessed 11 Feb. 2026.

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WHERE THIS WORK LIVES

Series: Jazz Legends

Collection: Untamed Creations

Technique: Ceramic

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)

Paris Studio Visit (2025-02-18 → 2025-02-18, Artist's Studio, Paris)

Marché d'Art Contemporain - Seine Port (2025-05-17 → 2025-05-17, MAC Seine-Port, Seine-Port)

Nuit des Artistes, St Germain-en-Laye, France (2025-05-24 → 2025-05-24, La Nuit des Artistes, Saint-Germain-en-Laye)

Marché de l'Art de Saint-Germain-en-Laye, 17ème édition - France (2025-06-14 → 2025-06-14, Marché de l'Art, Saint-Germain-en-Laye)

Salon d'art contemporain - Metamorphose 2025-2026, Paris (2025-12-26 → 2026-01-04, Halle des Blancs Manteaux, Paris)

Art Quam Anima - Pre-opening (2026-01-31 → 2026-02-28, Art Quam Anima, Paris)

Through the Aperture — Research on Harmony (2026-03-09 → 2026-04-30, Art Quam Anima, 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, Jam Blues - July- 1952

DOCUMENTED AT

Catalogue Raisonné — BIRD (Charlie Parker) — BIRD (Charlie Parker) — Cubist Jazz Homage — Arnaud Quercy (2024)

Gallery — BIRD (Charlie Parker)

Nanopublication — BIRD (Charlie Parker) — Digital Image Documentation - aqc0578_img_full_2487x3731_webp

Nanopublication — BIRD (Charlie Parker) — Physical Specifications

Nanopublication — BIRD (Charlie Parker) — Ideamorphic Translation — Bebop Harmonic Complexity → Geometric Interlocking

Nanopublication — BIRD (Charlie Parker) — Symbolic Fusion — Bird + Saxophone in Cubist Form

Nanopublication — BIRD (Charlie Parker) — Technical Construction — Internal Chimney Architecture

Nanopublication — BIRD (Charlie Parker) — Material Fabrication — Terre Blanche, Chamotte, Beeswax

THEMATIC ELEMENTS

Charlie Parker tribute sculpture cubist ceramic sculpture

bebop art Untamed Creations collection

geometric abstraction jazz-inspired sculpture

Arnaud Quercy ceramics matte ceramic on metal

EPISTEMIC PROFILE

Claim type artistic statement

Voice first person

Epistemic status subjective experience

Methodology autoethnographic documentation

Certainty high

CHECKSUM (SHA-256)

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Artist Arnaud Quercy

Date 2024

Collection Untamed Creations

Certificate 20240514-0074

Asset code AQC0578

Identifier NAN-CTX000130

Version 1

Published 2026-02-11

ISSN: [pending – Library of Congress]

© 2026 Multimodal Institute

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/AQC0578-personal-tribute-bebop-as-formative-devotion.pdf>