

Nanopublication – Symbolic Fusion – Bird + Saxophone

in Cubist Form

by Arnaud Quercy · BIRD (Charlie Parker) · 2024



CLAIM 2: SYMBOLIC FUSION – BIRD + SAXOPHONE IN CUBIST FORM

I merged Charlie [3] Parker's nickname "Bird [1]" with the saxophone into a unified cubist abstraction—angular planes suggesting both wings and brass instrument, spherical element as both head and bell, curved bands wrapping like Parker's melodic lines around the harmonic core.

CONTEXT

Charles "Charlie" Parker Jr. (1920–1955) acquired the nickname "Bird" or "Yardbird" during his years with Jay McShann's band in the early 1940s [3][5]. Various accounts exist for the nickname's origin, but it became inseparable from his identity as a revolutionary alto saxophonist [2]. Parker's improvisational genius on the alto saxophone—characterized by rapid passing chords, rhythmic asymmetry, and chromatic extensions—transformed jazz performance and established him as "the principal stimulus of the modern jazz idiom known as bebop" [4].

I merged these two elements—Bird and saxophone—into a unified cubist form. The angular planes extending outward suggest both bird wings and the bell and keys of a brass instrument. The central spherical element wrapped with curved bands functions simultaneously as a bird's head and the body of a saxophone. The curved bands wrapping around this core evoke Parker's melodic lines—the way his improvisa-

tions coiled around harmonic structures, never straightforward, always finding unexpected paths through the changes.

The cubist approach allows multiple readings to coexist: it is bird, it is instrument, it is neither, it is both. This visual ambiguity mirrors Parker's musical ambiguity—the way he could play "on top" of the changes or "through" them, making you hear multiple harmonic possibilities simultaneously. The saxophone's verticality becomes the bird's stance; the bird's wings become the instrument's flared bell. Form serves dual symbolic function without contradiction.

The sculpture operates at medium scale (26×45 cm) to invite close examination. Viewers can circle the piece, discovering how different angles reveal different symbolic readings—now more bird, now more instrument, the fusion never fully resolving into one or the other. This perceptual instability is intentional: Parker himself was both man and legend, both technical master and ecstatic improviser, both disciplined student of harmony and spontaneous genius.

REFERENCES

[1] Arnaud Quercy (2024). BIRD (Charlie Parker) – Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0578.html>

[2] "Charlie 'Bird' Parker." *SHSMO Historic Missourians*, <https://historicmissourians.shsmo.org/charlie-parker/>. 22 Dec. 2022.

[3] "Charlie Parker." *Wikipedia*, https://en.wikipedia.org/wiki/Charlie_Parker. Accessed 11 Feb. 2026.

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

[5] "Charlie Parker - myth and mayhem." *National Jazz Archive*, <https://nationaljazzarchive.org.uk/posts/articles/2020/08/charlie-parker---myth-and-mayhem>. Accessed 11 Feb. 2026.

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

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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) — Technical Construction — Internal Chimney Architecture

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

Nanopublication — BIRD (Charlie Parker) — Personal Tribute — Bebop as Formative Devotion

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	interpretive intention
Methodology	iconographic encoding
Certainty	high

CHECKSUM (SHA-256)

9308cbec2a4e8e335667a55cb3ba720aa44ecb63fc2dbf0a386a852f43fd0a07

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