

Nanopublication — A Tribute to Charlie Parker and the 1952 Jam Session

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

Claim 1: A Tribute to Charlie Parker and the 1952 Jam Session

I painted "Bird, Jam [1] Blues - July- 1952" as a direct tribute to Charlie Parker [3], inspired by the Norman Granz Jam Session recorded in Los Angeles in July 1952. The title encodes the homage explicitly: "Bird" is Parker's legendary nickname, "Jam Blues" references the opening track of that session, and "July- 1952" marks the recording date. This is a work of admiration — one musician paying visual tribute to another across time and medium.

CONTEXT

The Norman Granz Jam Session of July 1952 brought together an extraordinary ensemble in Los Angeles: Charlie Parker on alto saxophone alongside Johnny Hodges and Benny Carter, tenor saxophonists Ben Webster and Flip Phillips, trumpeter Charlie Shavers, and a rhythm section of Oscar Peterson on piano, Barney Kessel on guitar, Ray Brown on bass, and J.C. Heard on drums. Originally released as two 10-inch Clef LPs (Norman Granz' Jam Session #1 and #2), the session captures the spontaneity and fire of a late-night jam — musicians of the highest caliber pushing each other through blues forms and standards with unscripted energy.

"Jam Blues," the opening track, is a collectively created blues performance credited to the fictitious composer "Norman Shrdlu" — a pseudonym Granz regularly used for group improvisations. The track runs over thirteen minutes of pure blues playing, each soloist taking the form and making it their own. Parker's playing on this session was exceptional, even as he was struggling personally with addiction and its consequences. The session represents one of Parker's only recorded encounters with several of these musicians, making it a singular document in jazz history.

My painting responds to this recording not as analysis but as admiration. I listen, and the listening becomes a visual impulse — a desire to make something that honors what I hear. The title preserves the specificity of the source: this is not a generic jazz tribute but a response to a particular session, a particular track, a particular moment in Bird's career.

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] Parker, C. et al. (1952). Jam Session. Norman Granz Jam Session #1 & #2. Clef/ Mercury Records. Recorded July 1952, Los Angeles, CA.
- [4] Quercy, A. (2024). Bird, Jam Blues - July- 1952. AQC0567. Watercolor on Paper. Untamed Creations collection.

EPISTEMIC PROFILE

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

CHECKSUM (SHA-256)

c248492294428a5e5219245d936e8b29ba3d0f96cba9c-
cea9a8662f83ce97e35

Artist	Arnaud Quercy
Date	2024
Collection	Untamed Creations
Certificate	20240311-0063
Asset code	AQC0567
Version	1
Published	2026-04-06

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Published by: Art Quam Anima Publishing New York LLC — publishing.artquamanima.com

Date of publication: 2026-04-07

Persistent URI: <https://multimodal.institute/en/nanopubs/2026/02/AQC0567-a-tribute-to-charlie-parker-and-the-1952-jam-session.pdf>

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