

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.

EPISTEMIC PROFILE

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

CHECKSUM (SHA-256)

23dbeca29572-fec213f3f641b401247b5e300177b127d659639f3856674da473

Artist	Arnaud Quercy
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