

Nanopublication — Visual Fusion of Bird and Instrument

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

Claim 2: Visual Fusion of Bird and Instrument

I construct the figure in this painting as a fusion of the animal and the music — the bird [1] and the keyboard become a single body. Piano keys are integrated directly into the bird's torso, a line extends from the beak suggesting a reed or mouthpiece, and the geometric assembly of shapes gives the figure a jaunty, upright posture that evokes a performer's confidence. The double meaning of "Bird" — the creature and Parker's nickname — collapses into a single visual form where the musician is the animal is the instrument.

CONTEXT

The painting depicts a compact, geometric bird figure assembled from bold, flat shapes in watercolor. The body is dominated by a warm ochre-yellow field; the head combines a grey rounded form with a vivid blue element suggesting a crown or crest; and the overall silhouette reads immediately as a bird — upright, alert, slightly jaunty. But within this recognizable figure, musical iconography is embedded. Black rectangular forms on the torso read unmistakably as piano keys. A fine line extending from the beak area suggests a reed, a mouthpiece, or the act of blowing — the breath that makes music.

This visual strategy operates through a pun that is both playful and precise. Charlie Parker was "Bird" — the nickname inseparable from the musician. By depicting an actual bird whose body contains musical elements, I collapse the metaphor into a literal image. The creature does not merely represent Parker; it embodies the fusion of animal grace and musical virtuosity that the nickname always implied. The piano keys in particular create a secondary layer: Parker was a saxophonist, not a pianist, but the keyboard is the

instrument of harmony itself — the universal reference point for all musicians, and the instrument through which I encounter harmony in my own practice.

The geometric construction — angular shapes, clean edges, bold color blocks — gives the figure a confidence and presence that mirrors what I hear in Parker's playing: compact, decisive, every note placed with intention. The bird stands on thin black legs with an almost cocky posture, grounded yet light, ready to take flight or to play.

REFERENCES

[1] Quercy, A. (2024). Bird, Jam Blues - July- 1952. AQC0567. Watercolor on Paper, 10 × 15 cm. Untamed Creations collection. <https://arnaudquercy.art/media/2024/01/bird-jam-blues-july-1952-watercolor-by-arnaud-quercy-aqc0567-6ck.webp>

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EPISTEMIC PROFILE

| | |
|-------------------------|-------------------------|
| Claim type | artistic statement |
| Voice | first person |
| Epistemic status | practitioner testimony |
| Methodology | figurative construction |
| Certainty | high |

CHECKSUM (SHA-256)

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|--------------------|-------------------|
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