

AQC0578

Nanopublication — Symbolic Fusion — Bird + Saxophone in Cubist Form

by Arnaud Quercy · BIRD (Charlie Parker) · 2024



SYMBOLIC INTERPRETATION FIRST PERSON INTERPRETIVE

INTENTION ICONOGRAPHIC ENCODING HIGH

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 [2]" 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 improvisations 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> <https://arnaudquercy.art/fr/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.

CHECKSUM (SHA-256)

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