

# Nanopublication – Compositional Encoding of Modal Shift and Pianistic Touch

by Arnaud Quercy · D minor – Research on Harmony – Variation 1 · 2024



## CLAIM 2: COMPOSITIONAL ENCODING OF MODAL SHIFT AND PIANISTIC TOUCH

I use two contrasting formal vocabularies in this painting <sup>[1]</sup> to encode two distinct aspects of Evans's playing. The rectangular geometric forms – the stacked blocks visible in the central-left vertical cluster – represent the modal shifts that structure the introduction <sup>[2]</sup>: discrete harmonic events, each a distinct voicing stepping to the next. The gentle curves – particularly the prominent dome/arch form – represent Evans's smooth, lyrical touch <sup>[3]</sup>: the way his hands move between voicings with a continuity that softens the harmonic boundaries. The painting holds both simultaneously: the architecture of the harmony (angular, segmented, stacked) and the quality of the pianist's execution (rounded, fluid, connected).

### CONTEXT

Bill Evans's introduction to "So What" is notable for the tension between its harmonic content and its delivery <sup>[2]</sup>. The voicings shift through distinct modal centers – each chord a discrete harmonic object – yet Evans plays them with such smoothness that the transitions feel inevitable rather than abrupt. The score marks the passage "Explorative" and sets tempo at 60 bpm, reinforcing the unhurried, searching quality.

This duality – discrete shifts delivered with continuous smoothness – becomes the painting's compositional principle. The rectangular forms encode the harmonic discreteness: each block is a separate color event, a distinct voicing occupying its own bounded space. The stacking of these rectangles in a vertical arrangement echoes the way Evans builds voicings vertically on the keyboard. The curved forms – especially the large dome shape that occupies significant compositional space – encode the pianist's touch: rounded, unhurried, connecting what the harmony separates.

Neither formal vocabulary dominates. The rectangles and curves coexist within the same composition, just as harmonic architecture and pianistic fluidity coexist in Evans's playing. The painting does not choose between structure and smoothness; it holds both as simultaneous truths about the same musical passage <sup>[4]</sup>.

### REFERENCES

- [1] Quercy, A. (2024). D minor – Research on Harmony – Variation 1 – Catalogue Raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0700.html>
- [2] Evans, B. (1959). Piano introduction to "So What," transcribed score.
- [3] Davis, M. (1959). "So What." Kind of Blue. Columbia Records CL 1355.
- [4] Quercy, A. (2025). Physical Specifications – Nanopub. HTML: <https://multimodal.institute/en/nanopubs/2025/11/AQC0700-physical-specifications.html> PDF: <https://multimodal.institute/en/nanopubs/2025/11/AQC0700-physical-specifications.pdf>

### WHERE THIS WORK LIVES

**Series:** D minor  
**Collection:** Synesthetic Explorations  
**Technique:** Acrylic

### 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**

D minor - Research on Harmony

D Minor - Research on Harmony - Variation 2

D Minor - Research on Harmony - Variation 3

D Minor - Research on Harmony - Variation 4

D Minor - Research on Harmony - Variation 5

D Minor - Research on Harmony - Variation 6

D Minor - Research on Harmony - Variation 7

D Minor - Research on Harmony - Variation 8

D Minor - Research on Harmony - Variations 9

D Minor - Research on Harmony - Variations 10

**DOCUMENTED AT**

Catalogue Raisonné – D minor - Research on Harmony - Variation 1 – D minor – Research on Harmony – Variation 1 – Arnaud Quercy (2024)

Gallery – D minor - Research on Harmony - Variation 1

Nanopublication – D minor - Research on Harmony - Variation 1 – Physical Specifications

Nanopublication – D minor - Research on Harmony - Variation 1 – Computational Image Analysis - AQC0700

Nanopublication – D minor - Research on Harmony - Variation 1 – Chromesthetic Translation of Bill Evans's "So What" Introduction in D Minor

Nanopublication – D minor - Research on Harmony - Variation 1 – Digital Image Documentation - aqc0700\_img\_full\_2061x2061\_webp

**THEMATIC ELEMENTS**

chromesthetic translation    modal harmonies

Bill Evans So What    synesthetic explorations

acrylic linen canvas    D minor tonality

orange color dominance    jazz standard visualization

**EPISTEMIC PROFILE**

**Claim type**    artistic statement

**Voice**    first person

**Epistemic status**    artistic declaration

**Methodology**    reflective practice

**Certainty**    high

**CHECKSUM (SHA-256)**

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**Artist**    Arnaud Quercy

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