

Nanopublication — The Sculpture as Territorial Gesture

by Arnaud Quercy [1] · La Mouette de Montparnasse · 2024



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The Sculpture as Territorial Gesture

The sculpture enacts the very territorial gesture it depicts. Just as the seagull claims its place in Montparnasse without permission, I intend this piece to assert its physical presence in any space it occupies — mounted upright on its block like a bird that has simply landed and will not be moved.

CONTEXT

There is a recursive quality to La Mouette [2] de Montparnasse that I consider essential to the work. The sculpture does not merely represent a territorial act — it performs one. At 86 centimeters tall and 12 kilograms of steel, the piece commands physical attention. Mounted vertically on its dark wood block, it occupies space with an upright assertiveness that mirrors the posture of the bird itself. It does not invite the viewer to approach; it simply is, present and unapologetic, the way a seagull on a railing is present and unapologetic.

This mirroring between subject and object is deliberate. A sculpture about claiming space should itself claim space. The dark rectangular base functions as the urban surface — a rooftop, a ledge, a market stall — from which the bird rises. The vertical thrust of the steel form reads as arrival: not a bird in passage but a bird that has landed with purpose and has no intention of leaving. The viewer encounters the piece the way a pedestrian encounters a gull on Boulevard Edgar Quinet — with a slight surprise at its boldness, followed by recognition that this creature was here before you and will be here after you leave.

Within the "Nature [3] in the City" collection, this performative dimension connects La Mouette de Montparnasse to the broader thesis that nature does not merely endure in the city but actively claims it. The sculpture, like the bird, enacts rather than illustrates this principle.

REFERENCES

- [1] Quercy, A. ORCID: <https://orcid.org/0009-0000-2662-7790>
<https://arnaudquercy.art/en/the-artist.html>
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