

Sculptures by Arnaud Quercy

Thirty-one unique works in ceramic, steel, and mixed media. Each sculpture is a one-of-a-kind original — handmade, signed, and certified by the artist.

A Sculptor's Practice

Sculpture came to me through music, through the hands. After years of piano — where every gesture has weight, duration, and consequence — I found in clay and metal another way of composing: building form the way one builds a phrase, where each decision about mass, void, and surface carries the whole.

My sculptural work spans ceramic and steel, figurative and abstract, intimate and imposing. It draws from the Cubist tradition of Lipchitz, Laurens, and Gaudier-Brzeska — the conviction that a form can be simultaneously fragmented and whole, abstract and deeply felt. But it also draws from jazz, from philosophy, from mythology, from the quiet observation of animals and people who don't know they're being watched.

Every piece in this catalog is a unique original. Not an edition, not a reproduction, not a cast from a mould. Every surface bears the singular trace of its making — the compressions, cuts, and decisions that can never be repeated. This is what separates an original sculpture from everything else: it exists once, and only once.

Jazz in Three Dimensions

Music was my first language, and it has never stopped shaping the way I sculpt. Charles Mingus, Charlie Parker, Thelonious Monk — these are not portraits in the conventional sense. They are attempts to give three-dimensional form to the sound these musicians made: Mingus's volcanic bass lines, Parker's mercurial bebop phrasing, Monk's angular, unpredictable architecture. In *Bird* (Charlie Parker), the figure dissolves entirely into the music — angular and curved shapes interact like notes in an improvised solo, unrestrained and alive. The question these works ask is whether a static form can capture the movement of sound, or whether it becomes its own kind of improvisation — a bridge between sight and sound.

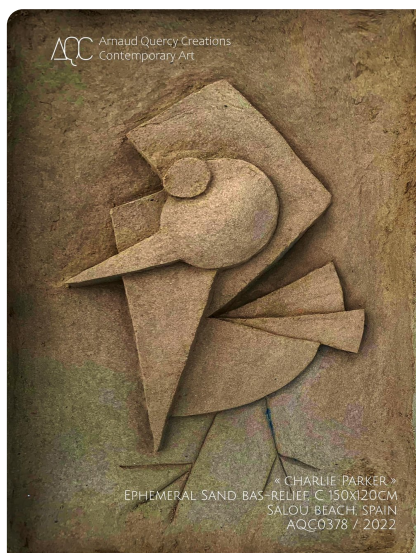


Charles Mingus

by Arnaud Quercy

NOT_FOR_SALE

Charles Mingus, 1922 –
1979 Oak wood Arnaud
Quercy Creation /
2020 / AQC0229



Charlie Parker

by Arnaud Quercy

Sand on Beach

120.0×150.0×10.0 cm

NOT_FOR_SALE

No description available.



Thelonious Monk

by Arnaud Quercy

Sand on Beach

120.0×150.0×10.0 cm

NOT_FOR_SALE

No description available.



BIRD (Charlie Parker)

by Arnaud Quercy

Ceramic on Metal

26.0×45.0×10.0 cm

€2140.0

In 'Bird (Charlie Parker),' Arnaud Quercy pays homage to the legendary jazz saxophonist Charlie Parker, known for his revolutionary bebop lines and compositions.

This abstract sculpture captures the essence of Parker's 1950's dynamic and improvisational style through a series of geometric shapes and bold forms.

The ceramic piece features a harmonious arrangement of angular and curved elements, symbolizing the fluidity and complexity of Parker's music. With its striking design and rhythmic composition, this piece invites viewers to experience the spirit of bebop and the innovative legacy of Charlie Parker.

Figures, Readers, Dreamers

Some sculptures begin with a person — real or imagined — and the quiet drama of their inner life. A Happy Man distills the anticipation of a father waiting for his child to be born: geometric lines reflecting grounded professionalism, a central void hinting at the fears that accompany hope. The Woman Reading and Reader explore the particular stillness of someone absorbed in a book — a body present but a mind elsewhere. Dreamer and Quietness inhabit the territory of contemplation, where smooth curves and minimalist restraint create spaces for silence.

Others are portraits of a different kind. Le Douanier Rousseau pays homage to the self-taught painter whose naïve vision transformed modern art. Ramon, the Garden Keeper captures the dignity of daily labour. The Traveler and The Sailer embody movement and horizon — figures defined not by where they are but by where they are going. The Alchemist stands at the threshold between the known and the transformative, a figure that resonates with the alchimorphic philosophy at the heart of my practice.



A Happy Man

by Arnaud Quercy

Ceramic on Ceramic

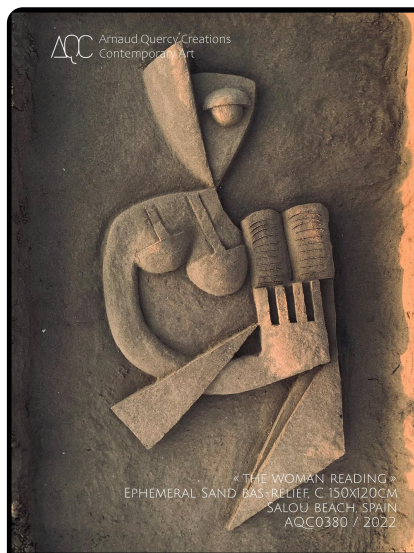
17.0×12.0×37.0 cm

€1834.0

In the narrative accompaniment, 'A Happy Man' unveils the story of Leonard, a man wrapped in the silent crescendo of anticipation, awaiting an imminent birth.

This sculpture intricately embodies the essence of Leonard's tale. The semi-circular sphere is the moon, his quiet ally in the tense hours before the arrival of new life. Sharp geometric forms and rectangles signify his unyielding professiona-

As the narrative quietly transitions from the anticipation of night to the revelation of dawn, this sculpture stands as a tribute to the silent drama of waiting and the profound joy of life's unfurling. It is a story of patience, of the moon's silent vigil, and of the delicate balance between certainty and the beauty of life's uncertainties.



The Woman Reading

by Arnaud Quercy

Sand on Beach

120.0×150.0×15.0 cm

NOT_FOR_SALE

No description available.



READER

by Arnaud Quercy

Ceramic on Ceramic

READER is a ceramic sculpture that captures the moment where the reader's mind and the book become indistinguishable — that instant of total absorption where consciousness has left the room, left the body, and inhabits the text entirely. The crescent form is simultaneously a figure curved in concentration and pages spread open, and it is impossible to see one without seeing the other. This is not ambiguity — it is the

20.0×14.0×7.0 cm

SOLD

content of the work: at the moment depicted, reader and book are one thing.

The sculpture enacts a principle central to my practice: creation happens not in the author's writing but in the reader's imagination. An author emits words — abstract symbols carrying no sensory content of their own. The reader's mind transforms them into landscapes, faces, weather, emotion. That transformation is the creative act, and it belongs entirely to the receiver. *READER* depicts the exact site where this occurs: the aperture fully open, the diffraction total, a world being built from words inside someone's consciousness.

The matte, unglazed ceramic reinforces this subject. No glaze, no color, no visual spectacle — just the quiet warmth of a surface close to the tone of paper and parchment. The material withdraws from attention the way a reader withdraws from the room, pointing everything inward. The smooth, unbroken curve carries no joints or seams, because in the moment of deep reading there is no boundary between the person and the page.



Dreamer

by Arnaud Quercy

Ceramic on Metal

23.0×8.0×7.0 cm

€488.0

DREAMER

Ceramic, patina,

23x8x17cm, 750g

Arnaud Quercy Crea-

tions / AQC0660 / 2024



QUIETNESS

by Arnaud Quercy

Ceramic on Metal

40.0×12.0×12.0 cm

€1018.0

'Quietness' embodies a serene and contemplative presence, achieved through minimalist design and smooth, flowing lines. The ceramic piece, enhanced with a subtle patina, reflects an abstract yet harmonious form, inviting viewers to explore its tranquil nature from multiple perspectives.

This sculpture captures the spirit of stillness and introspection, making it a calming addition to any space.



Ramon, the garden keeper - Variation 1

by Arnaud Quercy

Ceramic on Ceramic

32.0×44.0×5.0 cm

€1093.0

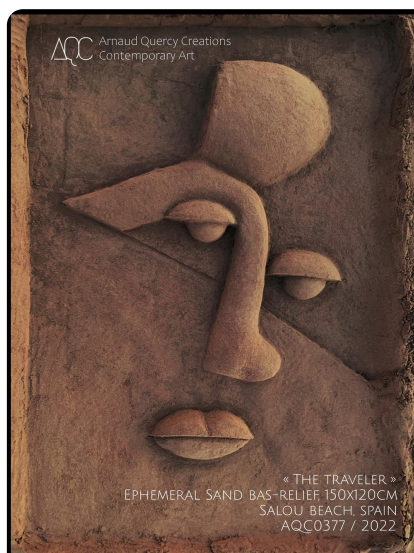
In his relentless pursuit of perfection, Ramón, the devoted garden keeper, believed that every blade of grass should stand at equal height and every flower bloom in flawless symmetry.

His obsession drove him to trim each blade by hand, forsaking sleep to realize his ideal.

But as dawn broke, Ramón was faced with a shocking sight: the garden he had nurtured with such care had

In his quest for perfection, he had unwittingly destroyed the very beauty he sought to preserve.

This bas-relief captures Ramón's moment of reckoning—a reminder that true beauty often lies in the imperfect, in the natural disorder that gives life its charm.



The traveler

by Arnaud Quercy

Sand on Beach

120.0×150.0×10.0 cm

NOT_FOR_SALE

No description available.



The Sailer

by Arnaud Quercy

Sand on Beach

120.0×150.0×10.0 cm

NOT_FOR_SALE

No description available.



The alchemist

by Arnaud Quercy

Ceramic on Metal

25.0×40.0×25.0 cm

NOT_FOR_SALE

No description available.

Animals, Totems, Companions

The animal has always been one of sculpture's most serious subjects — from the cave paintings of Lascaux to Gaudier-Brzeska's Vorticist carvings. In my work, animals are neither decorative nor sentimental. They are presences — beings whose forms carry meaning beyond representation.

« Gus », the Shih Tzu reimagines a beloved companion through Cubist geometry, every plane a decision between likeness and truth. The Cat of Istanbul captures the quiet authority of the street cats that own that city more than any human does. Archimedes, the Owl takes its name from the wise companion of legend — a form that watches more than it speaks. The Seagull of Montparnasse suspends a bird in steel far from the sea, perfectly at home above the streets of Paris, a meditation on belonging and displacement.

And then there are the mythic creatures. Dragon and Dragon Breeder enter the territory of ancient narrative — fire, power, the relationship between human will and untameable force. Murmuration captures something no single bird can achieve alone: the fleeting, collective beauty of hundreds moving as one, a moment of structured chaos rendered in sleek, imposing steel.



« Gus », the shih tzu

by Arnaud Quercy

Ceramic on Ceramic

20.0×14.0×30.0 cm

€1500.0

This Cubist-inspired sculpture abstracts the form of Gus, the beloved Shih Tzu of Isis Gondoin, Arnaud Quercy's master at the Paris Profils et Reliefs workshop.

Regularly accompanying Isis, Gus's essence is captured through geometric

planes and angular facets. The interplay of textured surfaces and earthy patina adds depth and character, inviting viewers to explore its dynamic structure from multiple perspectives.

Arnaud Quercy's modernist approach blends organic inspiration with geometric abstraction, making Gus a vivid presence in the sculpture.



The Cat Of Istanbul - Variations 2

by Arnaud Quercy

Ceramic on Ceramic

16.0×40.0×16.0 cm

SOLD

'The Cat of Istanbul - Variations 2' captures the enigmatic and independent spirit of the cats that roam Istanbul.

This ceramic sculpture simplifies the feline form into angular lines and abstract shapes, yet retains a sense of fluidity that reflects the animal's grace and mystery.

Drawing on the raw textures and earthy tones of the material, the piece evokes a timeless quality, as if it were a relic of the city's rich history.

Both a study in form and an homage to the cats of Istanbul, this work challenges the viewer to reconsider the familiar, presenting the cat not just as a physical presence, but as a symbol of the city's deeper stories.

Part of a series exploring variations on the same theme, this sculpture invites reflection on what it means to exist in a space both ancient and modern, wild and tamed, just like the city it represents.



A Cat - Naive cubism research

by Arnaud Quercy

Ceramic on Other

11.0×10.0×27.0 cm

€1069.0

The sculpture features a sleek arrangement of shapes, with a solid base supporting a dynamic, angular body and a distinctive, curved head. The ceramic surface, enhanced with a rich patina, adds depth and texture, evoking the fur and graceful movement of a cat. The balance between smooth curves and sharp angles creates a sense of harmony and tension, symbolizing the dual nature of cats.

—both serene and alert. This compact yet expressive sculpture invites viewers to appreciate the elegance and mystery embodied in a cat through an abstract, modernist lens.



Archimedes, the owl

by Arnaud Quercy

Ceramic on Other

28.0×34.0×17.0 cm

€2996.0

The sculpture is a cubist rendition of an owl, characterized by smooth, curvilinear forms and stylized features that evoke the likeness of the bird in a non-literal manner. The patina gives the piece

an aged, metallic appearance, while the play of light and shadow on the sculpture's surface accentuates its three-dimensional form. The title 'Archimedes' suggests an inspiration or tribute to the ancient Greek mathematician and inventor, or most likely, the famous owl in the Disney movie, alluding to the wisdom and observational prowess owls are traditionally known to represent.



The Seagull of Montparnasse

by Arnaud Quercy

Steel on Wood Block

60.0×86.0×35.0 cm

€6220.0

La Mouette de Mont-
parnasse — Artwork
Description

"La Mouette de Montparnasse" is a steel sculpture that captures the paradox of a seagull hovering against the wind — that singular moment where flight and stillness become indistinguishable, the bird held motionless in the air by the very force it flies against.

The gulls of Boulevard Edgar Quinet are not lost visitors. They are wild coastal predators that have extended their territory inland, claiming the rooftops and market stalls of the 14th arrondissement with the same confidence they show on Atlantic cliffs — loud, assertive, entirely uninterested in human approval. This sculpture is a portrait of that claiming: a wild creature asserting its presence in a space we assume belongs entirely to us.

The choice of steel is deliberate. The bird is forged from the same material as the girders, railings, and frameworks of the city it inhabits — literally made of Montparnasse. The



Dragon

by Arnaud Quercy

Ceramic on Ceramic

23.0×13.0×28.0 cm

€916.0

In a forgotten realm, where myths intertwine with reality, stands a dragon, sculpted by the hands of Arnaud Quercy. This rare sight captures the essence of a creature born from fire and shadow, its form both majestic and menacing.

With sinuous curves and intricate details, the dragon embodies an ancient power that commands awe and respect. The patina finish adds an aura of timelessness, as if this legendary beast has emerged from the depths of time to remind us of the mysteries and legends that still linger in our world.

This sculpture was created as part of a diptych with the "Dragon Breeder," both pieces telling a story of ambition, power, and the enigmatic bond between the breeder and his dragon. Together, they evoke a world where the fantastical becomes real, and ancient myths breathe anew.



Dragon Breeder

by Arnaud Quercy

Ceramic on Metal

34.0×16.0×12.0 cm

SOLD

In a shadowed kingdom, a secretive dragon breeder stumbled upon an egg. From this mystical vessel emerged a fearsome dragon. Harboring dark ambition, the breeder meticulously trained the dragon, plotting to overthrow the tyrant king. This sculpture was created as part of a diptych with the “Dragon,” both pieces telling a story of ambition, power, and the enigmatic bond between the breeder and his dragon. Together, they evoke a world where the fantastical becomes real, and ancient myths breathe anew.



MURMURATION

by Arnaud Quercy

Steel on Wood Block

24.0×24.0×69.0 cm

€3364.0

'Murmuration' captures the fluid grace of motion in a form that is both elegant and imposing. Drawing inspiration from the mesmerizing patterns created by flocks of birds in flight, this steel sculpture mimics the organic yet structured movement of nature.

The sleek, curved shape suggests a moment of suspended motion, a single point within the swirling, ever-changing formation of a murmuration.

The raw texture of the steel contrasts with its aerodynamic form, grounding the piece in the industrial, while evoking the lightness of a bird in flight.

Each angle offers a new perspective, inviting the viewer to consider the duality of strength and delicacy, the rigid and the fluid.

Through 'Murmuration,' I explore the harmony between nature and structure, questioning whether these elements are as distinct as they appear. Is the beauty of nature found

Literature, Philosophy, Myth

Several sculptures emerge directly from texts — literary, philosophical, mythological — that have shaped my thinking. Ariel - The Spirit and Ariel - The Tempest are two explorations of Shakespeare's most enigmatic creation: the spirit who serves Prospero, who is neither fully free nor fully bound, who embodies the air itself. Two works, two states of the same being — one contemplative, one unleashed.

Noppera-bo - The Mujina of the Akasaka Road draws from the Japanese ghost story collected by Lafcadio Hearn — the faceless spirit that reveals the terror of encountering a being stripped of identity. Dasein, taking its title from Heidegger's concept of "being-there," confronts the most fundamental philosophical question: what does it mean to exist, to be thrown into a world not of one's choosing?

Pythagoras - Research on Tensions #41 belongs to a broader investigation into the mathematical structures that underlie both harmony and form — the same inquiry that drives my synesthetic painting practice. Grimoire evokes the alchemist's book of secrets, an object that holds knowledge not yet revealed. And Remington Portable transforms a machine of words into a sculptural object — a meditation on the tools through which thought becomes visible.

The Dance of the Siblings - The Dualism of Apollo and Artemis explores the tension between two complementary forces: reason and instinct, sun and moon, the measured and the wild. Two figures in dialogue, neither complete without the other.



Ariel - The Spirit

by Arnaud Quercy

3D Printed Wood PLA on PLA

6.0×15.0×5.0 cm

NOT_FOR_SALE

« Ariel, the spirit»

3d printed PLA Wood
sculpture, 15x 6 x 5cm

3D cubism model
concept

Arnaud Quercy Crea-
tions / 2021/ AQC0332

- As in William Shakes-
peare's

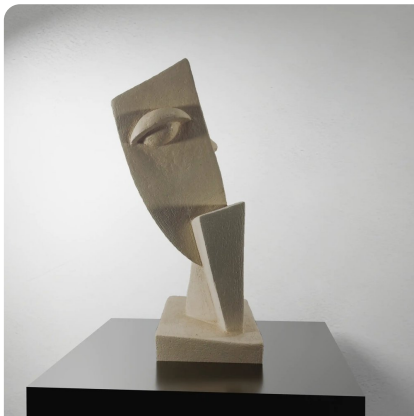
play The Tempest

Act IV, Scene 1

« when I presented
Ceres

I thought to have told
thee of it

but I feared lest I
might anger thee.”



Ariel - The tempest

by Arnaud Quercy

Ceramic on Ceramic

12.0×15.0×27.0 cm

SOLD

Cette sculpture, inspirée de la pièce 'La Tempête' de Shakespeare, capture l'essence éthérée d'Ariel à travers l'abstraction cubiste. Les plans géométriques et les formes angulaires évoquent la nature surnaturelle d'Ariel, tandis que les surfaces lisses et texturées ainsi que la patine terreuse ajoutent profondeur et caractère. L'approche moderniste d'Arnaud Quercy invite les spectateurs à explorer la présence dynamique et insaisissable d'Ariel sous plusieurs perspectives.



Noppera - bo - The Mujina of the Akasaka Road

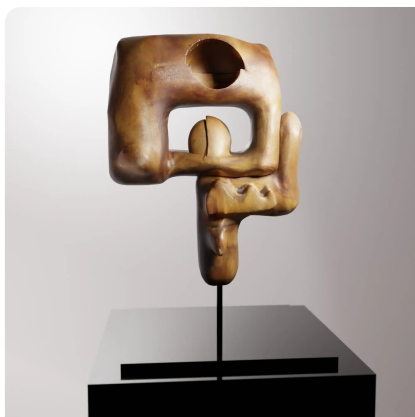
by Arnaud Quercy

3D Printed Wood PLA on Metal

20.5×12.0×12.0 cm

SOLD

Noppera-bo - The Muji-na of the Akasaka Road
Original Work of Art
(One Of A Kind), Wood
Sculpture - 3D printing
cubism concept, Geee-
tech PLA Wood fila-
ment, hand polished,
wood patina, wax Di-
mensions (with metal
support, included)
Height 29cm, Width
12cm, Depth 12cm /
0.44 kg Dimensions
(without support)
Height 20.5cm, Width
12cm, Depth 7cm / 80g
Condition of the Work :
The work is in perfect
condition Not Suitable
for Outdoor Use Ar-
naud Quercy Crea-
tions / 2021 / AQC0336



Dasein

by Arnaud Quercy

3D Printed Wood PLA on Metal

€600.0

Dasein Reflection over my last 3D printed PLA wood sculpture, "Dasein". Arnaud Quercy Creations / 2021 / AQC0337 "Dasein is that entity which in its Being has this very Being as an issue..." Martin Heidegger, trans. 1927/1962.



Pythagoras - Research on tensions #41

by Arnaud Quercy

3D Printed Wood PLA on Metal

NOT_FOR_SALE

Pythagoras believed that all things were made of numbers.

The number one (the monad) represented the origin of all things (represented as the dot).

The number two (the dyad) represented matter. (Represented as a line)

The number three was an “ideal number” because it had a beginning, middle, and end and was the smallest number of points that could be used to define a plane triangle, which they revered as a symbol of the god Apollo.

The number four signified the four seasons and the four elements, represented as the pyramid.

The concept of the “music of the spheres” incorporates the metaphysical principle that mathematical relationships express qualities or “tones” of energy which manifest in numbers, visual angles, shapes and sounds – all connected within a pattern of proportion. Pythagoras first identified that the pitch of a mu-



GRIMOIRE

by Arnaud Quercy

Ceramic on Ceramic

14.0×30.0×10.0 cm

€712.0

The piece features a balanced arrangement of geometric shapes, with a solid base supporting a dynamic stack of a cube, a prism, and a circle.

These shapes symbolize the spell, the magical words emerging from the book. The use of rhodium enamel gives the surface a reflective, metallic finish, enhancing the sculpture's modern aesthetic.

The juxtaposition of sharp edges and smooth curves evokes a sense of harmony and tension, representing the duality of knowledge and mystery often associated with grimoires.



The Dance of the Siblings - The Dualism of Apollo and Artemis

by Arnaud Quercy

Acrylic on wood panel, polystyrene, acid free paper

30.0×42.0×3.0 cm

€526.0

In this visual tapestry, where the embrace of geometry and the breath of silence merge, unfolds the eternal ballet of Apollo and Artemis. Here, under the sky of our century, plays out the harmony between man's progress and Earth's song. This work, like a poem etched in matter, mirrors our days, faced with the riddle of marrying the genius of our hands with the wild call of our origins.

Self-Portrait and the Artist Inside

Selfie on Oak Log stands apart — a rare self-portrait in the sculptural body of work. It is a deliberately wry gesture: the artist rendered in three dimensions, perched on a raw log of oak. Neither heroic nor ironic, it acknowledges the fundamental strangeness of making a sculpture of oneself — the hand that shapes also being the subject it shapes.

This piece connects to the broader Art Quam Anima philosophy of the "Artist Inside" — the idea that the creative process is not hidden but shared, that visitors to the gallery at 28 rue du Dragon can watch the work being made in real time. The artist is always present, always inside the work.



Selfie on Oak Log

by Arnaud Quercy

NOT_FOR_SALE

No description available.

Materials and Process

The sculptures in this catalog are made in two primary mediums: **ceramic** (created at the Atelier Profils et Reliefs in Paris under the mentorship of Isis Gondoin) and **steel** (welded and patinated in the studio). The ceramic works are built through slab construction, carving, and surface treatment — a methodology rooted in the profile and relief traditions that give the atelier its name. The steel works are cut, welded, ground, and finished to achieve surfaces that range from raw industrial texture to polished luminosity.

In both mediums, the process is direct and irreversible. There is no mould, no edition, no safety net. Each cut, each weld, each compression of clay is a commitment. This is what gives the work its charge — and what makes each piece unrepeatable.

Viewing and Acquisitions

All thirty-one sculptures can be viewed in person at Art Quam Anima, 28 rue du Dragon, Saint-Germain-des-Prés, Paris 6e. The gallery is open every day from 11am to 8pm. Coffee is offered. Prices are displayed openly. Private viewings for architects, interior designers, and collectors can be arranged.

For acquisitions, commissions, or to discuss site-specific projects:

✉ contact@artquamanima.com

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