

*1.) How do you balance a sculpture that captures the light and has excellent form, or are they separate things? I look at a sculptor like Henry Moore and he seems to focus exclusively on form while someone like Bugatti focuses on capturing the light. Do we have to choose?*

Sculpture is a possession of volume and void.  
Where there is light or no light sculpture is still there.

You can't see with no light  
but  
you can sculpt in the dark.

Light allows us to see the form when finds it.  
So it looks like:  
no form - no light,  
no light - the form is in the dark.

I truly doubt that the sculptors of that caliber would be focused on anything specific in time of sculpting.  
My recommendation would be to copy any of theirs sculptures - that will get you as close as possible to what they were "thinking."

There is no choice at the end - you sculpt what you find there is to sculpt.

You lose and you win,  
some are luckier than others.

*2.) There a lot of different tools available for a sculpture. How many tools should be use on a sculpture before the different tools destroys the harmony. I look at the artists of China who use one brush and achieve a good sense of harmony. Should we use as few tools as possible?*

If there is need for a tool,  
can't do without it - have a tool or make one,  
otherwise - use your hands.  
Don't use the tool because you like holding it  
or  
because it leaves nice marks.

It is only a tool — the means whereby some act is accomplished.

As long as tools stay as the means, have as many as you choose to.

Having only one tool doesn't work.

Different size or media, would require different tools.

*3.) If we find a good model who we like and can hold a pose should we keep using her for many months or years, or is it better to constantly use different models?*

Holding a pose should not be a reason for the choice of the model.  
If you want the model holding the pose, use plaster casts.

We are all the same and we are all different.  
We don't live by posing, we breathe, move, change continuously.  
That is what should be "posed" as a reason to observe and study.

The structures of different weight, age or strength behave differently, so should be studied.

On other hand, if one model is what you like, then stay with it.

*4.) I will work on a piece with a model and after all the sessions are over I realize there are problems with the piece and I don't know how to fix it and I put it aside. Over time I have collections of old unfinished pieces. It is useful to go back to these old pieces or move forward with new ones?*

Never hesitate to go back to an old idea.  
Long forgotten is new.

*5.) Is it better to focus all your time on one piece or is it better to start several pieces at the same time and work on all of them?*

I love working with as many pieces at same time as I can.  
It keeps my eyes fresh and sharp and my interest excited.

Taking the work to the finish - takes time.  
Working by looking and not sculpting is just as important.  
Sculpting out of guilt or false impression that you need to do more

is same as destroying it .

*6.) When you are sculpting a figure in motion is it better to show the person before, during or after the action? For instance Marini often shows a figure about to fall off a horse, Barye shows animals in the fight, and Cellini shows Perseus after the battle. Then you have someone like Rodin in the "The Walking Man" who shows everything at the same time. How do you decide?*

We are not discussing mobile sculpture - where the purpose is a physical movement.

The sculpture is static in its reality.

I call it sculpting the kinetic energy.

"The kinetic energy of an object is the extra energy which it possesses due to its motion."

The figure is just about to fall.

It needs that extra energy to actually fall.

That extra energy is what I hunt to sculpt.

*7.) After you have completed sculpting a figure in action what are some good ways to check for accuracy? Are there certain things to look for to be sure it makes sense.*

If you managed to make me believe in what your sculpture represent then it fooled my senses successfully - make sense?

Accuracy is a vague requisite.

*"Accuracy (noun) — the quality of being near to the true value."*

Now we have to pick the value you are after...

Then the true of that value... Then...

Long story...

When I sculpt

I look for the right e-motion to represent the idea.

If I succeed,

the motion becomes emotion

perceived as accurate.

In my mind the accuracy is

the poetry of knowledge,

the amount of studies aged in years of experience,

transcended into a new form of the true value,

not an adorned account of bones and muscles.

*8.) When you are working do you have to choose whether to focus on positive or negative space? How important is negative space on a single figure?*

You have to realize

negative and positive spaces are one and are not separate.

They don't exist without each other.

They are left and right of the samespace

*9.) When someone approaches you for a commission and doesn't really know what they want, what are some of the questions you ask to help you understand? What if you realize that what they are asking for and what they really want are different things?*

It is an enormous honor to be chosen to receive the right to create the visual of the most intimate thought of the client.

The clarity in understanding of the hidden reason is the key to the right form of the answer.

Don't let them ever talk about the final look of the sculpture - that is your job.

Try to find the reason why the client wants to do it, not the picture of it they think they have in their mind.

I ask a lot of questions in order to get as much reasoning for the commission as possible.

To find the right form, I need to tap into a very deep and hidden frequency.

There are no wrong questions for me, as long as it gets me closer to the right frequency.

It takes trust, tact, patience, a blood hound grasp of the scent, a surgeon's cool and a raptor's sense of prey to hunt it down.

Be honest and ready to walk away if you realize you need to compromise.

Do not make the client happy by lying to him.

There is not enough money in the world to pay for it.

If you realize you can't do what they want - recommend the one who you think can and walk away respectably.

*10.) I often meet people who say they are interested in buying one of my pieces at different social and work functions. They seem very interested and I give them my card and talk to them about it. But most of the time they don't follow up or I will see them again and they will not mention it again. What is a good way to approach potential buyers?*

Forge the iron while it hot - I can't do it.

Approach must be honest and true to you.

It is your responsibility to build the relationship so it will grow a future collector not an accidental sale.

Your clients are your friends and your rocket fuel

Your advocates and your angels.

They are the only people who truly believe in you!

(mom doesn't count)

It takes time, honest effort, patience, tact and understanding to build long lasting relationships.

*11.) How many sessions with a model should you have to complete a piece? I worked out a good piece in one session and then I have worked on a piece with a model for 15 sessions and it came out bad. Is there a good number of times to work with a model?*

There is no recipe for the time needed to study and sculpt.

Sometimes it is fast, sometimes it's slow.

*12.) Is it better to take your own photos of your pieces or have a professional take pictures? And should you avoid all the manipulations with Photoshop?*

I do photographing of my work myself, because I cannot explain what I need until I see it.

A lot of sculptors I know leave it to the photographers.

Photoshop...

It is about the final purpose of the photo.

I think everything is allowed in the search for the right answer.

Sculpture is a 3d experience and a photo is a flat image of one particular side. No photo can reproduce the sculpture in its full complexity.

For me, the look of the photo depends on the final destination:

Archival - shoot as is.

Web - keep clean, crisp, scaled correctly image of the sculpture - it usually only requires simple editing.

Page of the book (mine for example) had to give the viewer the sense of the experience, when seeing the actual sculpture.

Introducing the client to a possibility having a particular sculpture in a particular environment existing or planned, interior or exterior.

I do edit my photos to make them cleaner, crisper for viewing, printing... etc.