

## **Katerina Aksonova. Sculptor for hire.**



idea 28.03.2012

*Scene 1.*

*Art studio. Sculptor's workshop. On shelves are hammers, chisels, drills, gauges and saws.*

*In the middle stays Miranda, wears working clothes, near her is easel. Paint brush is in her hand. Near the wall stay finished paintings.*



MIRANDA: I think this finished. Art will help you to relax. I remember. I realize. I can't think about sculptures. I still can't believe it was real. When Gwendolyn phoned me, I thought it was bad joke. All works. At night before opening. I have to concentrate on new series of paintings. I will made it faster than new sculpture.

Gwendolyn always says that to earn money artist have to work in different techniques. You never know what will be popular next. She promised me that find something. I didn't see her for two weeks. She rarely comes with empty hands. Gwendolyn believes that every artist need a client. Sometimes I will be satisfied with good word and just appreciation of what I am doing. It could be very helpful, when you are in deep depression.

Any suspect who could did that. Security camera was only outside, because sculptures are so heavy, that no one could put them in the pocket. It could be anyone who had keys. Any suspect, all are suspects.

Police have no idea. Everyone had clothes in same dust.

Again I talk with myself, before this incident it was only when I work with clay sculptures of people. Lonely work changes us.

*Scene 2.*

*Enters Gwendolyn.*



GWENDOLYN: Hope I am on time. You are always working, so I was near and...

MIRANDA: Another party, Gwendolyn.

GWENDOLYN: Miranda, you know after that incident in my gallery I have to be everywhere to prove to them that I am fine and everything is under my control.

MIRANDA: I hope you didn't come to suggest me also perform happiness for curious people.

GWENDOLYN: Paintings. Nice move, after your sculptures, which everyone saw in catalogue. Something new. What is that?

MIRANDA: Snowflakes of Appocalypse.

GWENDOLYN: Let me see.



GWENDOLYN: Four. Am I right?

MIRANDA: Yes.

GWENDOLYN: You didn't feel the art market at all.

MIRANDA: What are you planning?

GWENDOLYN: Listen to me. Add to them three another.

MIRANDA: What for?

GWENDOLYN: It will be seven.

MIRANDA: I manage to count that amount.

GWENDOLYN: I will sell them as "Seven dead sins".

MIRANDA: Gwendolyn, where you will find such an idiot, who will buy it?

GWENDOLYN: Dear, I have huge base of my clients. And few ex, believe me.

MIRANDA: I didn't see ring on finger.

GWENDOLYN: I am still thinking.

MIRANDA: He did not divorced.

GWENDOLYN: It's not the reason, you know. He lied to me so much. How I could ever trust him?

MIRANDA: Did you tell him about your previous marriage?

GWENDOLYN: Which one, dear?

MIRANDA: I need to paint tree more pictures.

GWENDOLYN: It's feelings, not money. Money is different. Like you noticed today is the party, so I want to introduce you to a potential client.

MIRANDA: For paintings.

GWENDOLYN: Sculpture.

MIRANDA: Sculpture?

GWENDOLYN: I remember: *The unpopularity of sculpture lies among other causes in the fact that a statue or bust would occupy more space than could be afforded in small houses and flats, and also that these works can seldom be placed in the high light necessary to show them to advantage.*  
*Margaret Thomas.*

MIRANDA: Did client know about exhibition?

GWENDOLYN: She wants special item for her.

MIRANDA: What see artist and client are two different things, dissimilar.

GWENDOLYN: Excuses. You could try, just once. Insurance company no one knows how much time will spend on investigation. You need money and long contract.

MIRANDA: You know better.

GWENDOLYN: First step to work is mood.

*Scene 3.*

*Enters Karlee.*



KARLEE: Good evening. I bored to sit in the car.

GWENDOLYN: Good, that you came. Karlee, this is Miranda, sculptor about whom I told you.

KARLEE: Nice to meet you. She is painter.

MIRANDA: Every sculptor could draw.

KARLEE: Really? How interesting. Could I look?

GWENDOLYN: Of course.



KARLEE: What is it?

GWENDOLYN: Unfinished project "Seven old sins".

KARLEE: Uhu.

MIRANDA: I am pleased.

GWENDOLYN: Karlee is interesting in order a sculpture.

KARLEE: Yes. I have money and hope it will be interesting.

MIRANDA: What kind of sculpture?

KARLEE: Sculpture of man, handsome man. Like old art, you know, which now is without heads and legs. Some kind of it.

MIRANDA: Kouros from Anavyssos, if you want something look like old piece of art.

KARLEE: I still didn't chose the face of man.

MIRANDA: It would be not a big problem, if you prefer to adapt heads to your needs.

KARLEE: Different heads?

MIRANDA: Like solution, it was with statues of emperors, so if you like.

KARLEE: How about marble?

GWENDOLYN: It could be difficult.

MIRANDA: I am not a Michelangelo, don't be afraid.

KARLEE: Why?

GWENDOLYN: Michelangelo worked on a block of marble without sketches or preparations. He could deeply cut the marble and left block not finished.

KARLEE: You know how much it costed.

MIRANDA: He was genius.

KARLEE: No, any changing heads, I will think about it. Whose face...

GWENDOLYN: As you wish, we could try one more thing.

KARLEE: Yes.

GWENDOLYN: Real man model.

KARLEE: My man?

MIRANDA: If you want resemblance.

KARLEE: You'll made mould from alive person.

MIRANDA: In that was suspected Antonio Canova. I only could make sketch.

KARLEE: I think about David.

MIRANDA: Which one?

KARLEE: Sorry.

MIRANDA: Michelangelo, Donatello.

KARLEE: Who is higher?

MIRANDA: Sorry?

KARLEE: Whose statue is taller.

MIRANDA: Michelangelo 410, 158 Donatello.

KARLEE: I will think about it. Only at one exemplar, my statue, yes. I want that no one have the same.

MIRANDA: I don't plan to duplicate your sculpture and make infinite reproductions.

KARLEE: I believe you, but wrote it into papers.

MIRANDA: Of course.

GWENDOLYN: I will add this in contract.

KARLEE: Deal.

MIRANDA: Why not?

GWENDOLYN: Now we will go, not to be too late at party.

MIRANDA: You will come to see the sketches.

KARLEE: Yes. I will. When?



GWENDOLYN: I will organize everything, bye.



*Gwendolyn and Karlee exit.*

*Scene 4.*

*Miranda sits on floor.*



MIRANDA: What to I agreed? Marble. Easy say than do. Why am I nervous? Gwendolyn will stop her and I will made another clay sculpture to put near the bedroom. I hate such stupid clients. But thanks to them I bought this artist's studio. I will made everything. I just need a little preparation.

*Blackout.*

*Scene 5.*

*On walls are sketches for sculpture.*

*Miranda works near easel, on it is sketch of future sculpture.*



MIRANDA: For beginning, without knowing the face and figure, it will be more than enough. Hope Gwendolyn will bring sense to client's ideas.

If she find a piece of marble for sculpture, I could work for free, such challenge.

I can't say what is more - excitement or fear inside me. Karlee will came today. I be glad to see her, sorry to say that aloud.

*Scene 6.*

*Enters Karlee.*



MIRANDA: Karlee, such a surprise that you drop by.

KARLEE: Gwendolyn said you had sketches.

MIRANDA: Yes. Everything is ready. On the wall you see what we, I will do.

KARLEE: I don't like that face.

MIRANDA: We will work on that problem later, when you decide the one.

KARLEE: I was planning to bring a photo.

MIRANDA: It would be easy.

KARLEE: We broke up and I don't want to see his face now.

MIRANDA: I am sorry and I'm understand. It's delicate choice.

KARLEE: Strange profession for woman.

MIRANDA: What?

KARLEE: Sculptor.

MIRANDA: Everyone do what had learned.

KARLEE: And this is how it will look like at final.



MIRANDA: I prepared to make a clay basic.

KARLEE: Fine, Gwendolyn said you work quick. Is it difficult to work with marble and made a sculpture?

MIRANDA: It's clay, not block of marble. I'll add everything.

KARLEE: Everyone will see that it's not the marble.

MIRANDA: Most of all, yes. Different structure, colour.

KARLEE: Marble is more cool.

MIRANDA: It's more expensive.

KARLEE: I will think about it.

MIRANDA: Do I need to work at sculpture further?

KARLEE: I want to make few phone calls. I will return to you in evening. Don't you mind?

MIRANDA: If you insist.

KARLEE: Till evening.

MIRANDA: Bye.

*Karlee exits.*

*Scene 7.*

MIRANDA: Did I miss something? Marble. Few calls. I don't get how works her brain. Maybe, better than mine, if she can afford such behaviour.

*Blackout.*

*Scene 8.*

*In the middle is block of marble.*

*Karlee and Miranda stand near it.*



KARLEE: What do you think?

MIRANDA: It's unbelievable. Where do you get it?

KARLEE: In one studio. They sold it, because it was used before. Do you think you could make a statue from it?

MIRANDA: I will. I hope. It's amazing. I never think of...

KARLEE: You are happy, hope I feel the same emotions when you'll

finish. I want this statue.

MIRANDA: I will work and will see what could be done.

KARLEE: I need results. Gwendolyn said you could do it.

*Karlee exits.*

*Scene 9.*



MIRANDA: Marble, dream come true. What I will do now?

Someone tried to make it and... We'll see what you could show me.

*Miranda walks around marble.*

MIRANDA: It's greatest challenge in my life. Stone which was ready to be someone else art.

*Blackout.*

*Scene 10.*

*Ladder, Miranda with hammer works on statue, could be seen finished top of the head.*



*Karlee enters.*



KARLEE: Here it's a lot of dust.

MIRANDA: Work with marble is always in such way.

KARLEE: And that all what you had made for now?

MIRANDA: Did you except finished work?

KARLEE: I don't know. How long it could take?

MIRANDA: Year. Six month.

KARLEE: Six month?

MIRANDA: Not two years. I already see sculpture in block of marble.

KARLEE: You see. I don't. Gwendolyn told, you made sculpture faster.

MIRANDA: Clay. It's marble, it needs time.

KARLEE: I wait result.

MIRANDA: You still didn't choose head of man.

KARLEE: In six years time it would be unnecessary.

MIRANDA: Six months. I promise you. I will hire a colleague.

KARLEE: I changed my mind.

MIRANDA: Head I didn't make yet. Like we were agree. Listen to your ideas.

KARLEE: I wanted another sculpture.

MIRANDA: Without heartbeat, I'm listen.

KARLEE: The Kiss, Rodin.

MIRANDA: What?

KARLEE: Of course, woman it's me. I could pose. Man's face is not important.

MIRANDA: Impossible.

KARLEE: It's my wish.

MIRANDA: It's marble sculpture, not knitting. I can't make from one man "The kiss". At least I'll need another piece of marble and more time.

KARLEE: You know how much it costed.

MIRANDA: Oh, yes. As decision you chose face - I finish that man and than...



KARLEE: I want "The kiss".

MIRANDA: Are you listening to me?

KARLEE: Yes. I'll find new sculptor for hire.

MIRANDA: No one can't do nothing more than I did with this piece.

KARLEE: Fine. I'll buy new one. Our contract is finished. I already paid you in advance.

MIRANDA: It can't be done in such way.

KARLEE: I give money, I chose. This stone you keep for yourself.

MIRANDA: You left unfinished sculpture.

KARLEE: Why not? I can't decide head.

MIRANDA: Like at Modigliani.

KARLEE: You want money and I change my mind. You have stone and we are finished. I'll find sculptor who knows what need a client.

MIRANDA: It's impossible, everyone will work such long.

KARLEE: You know what I think it's too long.

MIRANDA: What you want from me?

KARLEE: I'll try somewhere else. Did you know a fast painter?

MIRANDA: Gwendolyn will help you better.

KARLEE: I can't say it was pleasure to work with you. Anyway, bye.

*Karlee exits.*

*Scene 11.*

MIRANDA: I have marble and I haven't a client. Nice game.

*Enters Gwendolyn.*

GWENDOLYN: I wait till she will go away.



MIRANDA: What on Earth is with your clothes? Don't you think it's too much?

GWENDOLYN: My Teddy Bear bought it all.

MIRANDA: You said yes.

GWENDOLYN: I don't have to. He still not divorced.

MIRANDA: Why than?

GWENDOLYN: I need new garment. Do you know what is my secret weapon?

MIRANDA: Afraid to ask.

GWENDOLYN: My secret weapon is not ideal weight, it's my decollete.

MIRANDA: Teddy Bear's wisdom.

GWENDOLYN: Oh, yes. His ex, the one from whom he had a collection of dress... As this, who will be ex, were models. He made a conclusion that he will lay on the boards enough time at the coffin. He needs a woman, not bones

in couture dress.

MIRANDA: Gwendolyn, you are...

GWENDOLYN: What? Teddy Bear said that I am generous.

MIRANDA: Why?

GWENDOLYN: I recommended him to sell all her couture dresses for charity.

MIRANDA: Why?

GWENDOLYN: I don't plan to wear her used dress.

MIRANDA: Gwendolyn?

GWENDOLYN: Look, I tried them. I was blocked on breasts level. Why I need all this?

MIRANDA: You always bring light of humour everywhere. I lost a client, you know.

GWENDOLYN: How? Why? I thought she was happy with your work.

MIRANDA: I was furious when she proposed to me: to make a sculpture of two people, two. I said it's impossible, I began man...

GWENDOLYN: I never hope to heard it from you. One sculpture you could try to made as replique.

MIRANDA: Which one do you propose to me, Gwendolyn?

GWENDOLYN: It's obvious. Perseus by Benvenuto Cellini.

MIRANDA: You are genius, and if you want, we could call my ex-client immediately.

GWENDOLYN: Next time.

MIRANDA: You know that you propose to me that deal with a knife near my throat.

GWENDOLYN: And in such way you see my efforts.

MIRANDA: Client. If you want to sell them...

GWENDOLYN: All your new works are broken, the rest are in museum. I thought about it. It will be bad idea to ask them back from collection to earn money. I proposed you to be a sculptor for hire, just once, without your search of strange ideas and new forms for old ideas.

MIRANDA: In such way you see me.

GWENDOLYN: We both had difficult day. I will try to sell your snowflakes. Now you could all energy put in it, if she voluntarily left it to you. I will mark it in contract.

MIRANDA: *Every block of stone has a statue inside it and it is the task of the sculptor to discover it. Michelangelo.*

*Gwendolyn exits.*

*Blackout.*

*Scene 12.*



MIRANDA: Creator, what I wanted to be most of all. Three dimensional, put own soul into every peace. And now I create you and talk to you.

One step to Pygmalion's craziness. Galatea. If you would be a woman.  
Than Teo as I made you a man.

Teo, such relief when I could talk to you using name.

*Blackout.*

*Sculpture is almost finished.*



MIRANDA: Day after day. Week after week, month after month, Teo, we were together here. You know everything about me. I told you all, you are great listener.

*It is truly flesh! You would think it moulded by kisses and caresses! You almost expect: when you touch this body, to find it warm. Michelangelo.*

*Blackout.*

*Sculpture is finished.*



MIRANDA: Now I will think about your face. Always a solution in style of The Veiled Vestal virgin by Raffaello Monti. I will create your face. Now back on ladder to see you better, eyes to eyes.

*Light is unsteady.*

MIRANDA: What is it?

*Lights off, sound of body falls.*

MIRANDA: My knee.

*Lights on.*



*Miranda is on the floor.*

MIRANDA: My leg. Oh, now. Teo if you could help me, just give a hand, everything will be fine.

*Miranda puts her hand to Teo.*

*Sculpture bends and gives hand.*



MIRANDA: Teo, it couldn't be. Teo!

*Blackout.*

*Scene 13.*



*In the corner stays finished sculpture. Near the walls four different paintings.*

*Miranda works near big spiral ladder.*

*Enters Gwendolyn.*



GWENDOLYN: When I understand that you are not at home, could be only one place where to find you.

MIRANDA: I am working on new art-object.

GWENDOLYN: Ladder to nowhere.

MIRANDA: Spiral ladder to nowhere.



GWENDOLYN: For new exhibition.

MIRANDA: Yes.

GWENDOLYN: How about pain in knee?

MIRANDA: Doctor said it was just injury.

GWENDOLYN: I heard. You said that every step is climbing on stilettos to the top of Everest.

MIRANDA: Now I feel better. I need to work.

GWENDOLYN: You know that for finish you need a helper.

MIRANDA: I will do everything.

GWENDOLYN: I am also your friend. Remember.



MIRANDA: I'll find someone to help with one sculpture.

GWENDOLYN: You don't show it to me.

MIRANDA: Not now.

GWENDOLYN: I'm glad that you returned to sculptures. Only one thing disturbs me.

MIRANDA: What?

GWENDOLYN: Story of security man who found you.

MIRANDA: Which story?

GWENDOLYN: In hospital I didn't tell you. He was drunk, absolutely

drunk.

MIRANDA: And?

GWENDOLYN: He said that to him came pale male and drugs him here. He couldn't talk, just moan.

MIRANDA: What did you said?

GWENDOLYN: Relax. He was drunk. I think it was you, who screamed and he came here.

MIRANDA: Yes. I think so, Gwendolyn. I have to return to my art, sorry.

GWENDOLYN: Don't be nervous, this time security will be better in my gallery. All objects will be safe, no one will s,ash them.

MIRANDA: I hope, I just need to work.

GWENDOLYN: Artists! Bye, dear.

*Gwendolyn exits.*

*Scene 14.*

*Miranda slowly comes to the sculpture.*

MIRANDA: Teo, it was you. Was you? Tell me till I don't became mad. It wasn't my dream.

*Teo puts his hand on her face.*



MIRANDA: It was you, Teo. It was you.

*Blackout.*

*Scene 15.*

*Empty walls of art studio.*

*In centre near sculpture stay Miranda and Teo.*



MIRANDA: Done. Thanks to your help. I never have strength to made it alone. Thank you, Teo.

TEO (*talks like every sound is painful for him*): I am glad that you believed.

MIRANDA: You changed my life. I have to believe.

*CURTAIN.*

*June - December 2015*

P.S.: Art-objects used in illustrations by Kate Aksonova.

Rain with rose petals.



Rain with autumn leaves.



Hurricane after hay making.



Night rain.



Where is Abel?



More about play:

This play has past like idea which was written 28.03.2012. I also tried to wrote it few months ago, but it wasn't suitable for text with such miracle. Now in the end of the year, it's more proper time for it.

I consciously avoided all dialogues about contemporary art. I have for it another story, not with sculptor. I tried to use recognizable plot with creator who falls in love with own creation. It never happened with words, as far as I know.

In this story I used few self-made art-objects.

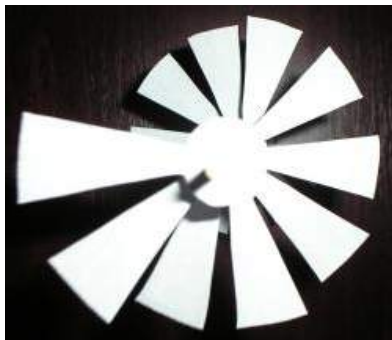
First and most unusual from them is spiral stairs to nowhere. Who could remember, few plays before I used this type of stairs. It was only once, when I searched for real apartment to describe what I need to show. It was not very smart.

I checked that house was took down from the sales years ago, but still photos are on the site. Of course, I changed interior a bit. (Used screen shot as inspiration for drawing, plan of the house I didn't repeat). I was just obsessed with that stairs and did what I did.

I described house which I liked as a place where to put corpse from my story. Than I cremated it and returned with funeral repast, again without thinking of disturbing owner of the house. Just a miracle stopped me to scatter ashes of character near the house. It was all in creative obscurity.

My madness didn't finish, for this story I needed a ladder. Not found what I search, created own, about it later. I visited sites of miniaturists, they all

propose stairs from wood and suddenly I found this.



Stairs of my dreams. Stairs which I looked for, asking in every possible ways to search machine. If I found them before I would never invaded house, no matter how I admire it at first glance.

Owners of property now could be calm, I downloaded few books and will try to create interiors by my own. I still feel awkward after I realized what I did.

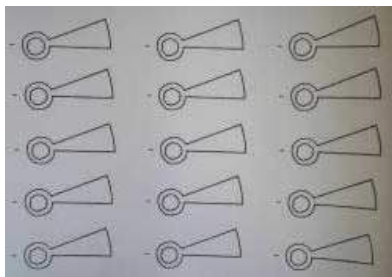
Dear owner of the house, if you recognize it, know, I'm deeply sorry. I didn't think twice or even once. I thought only that I found what I dreamed. I really was sure that house was changed during repair by new owners. What I found 17th of December gave me idea how awfully wrong I was.

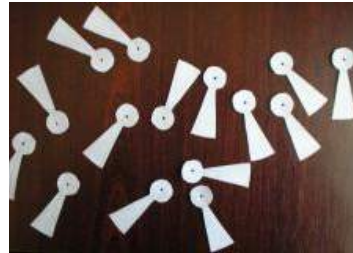
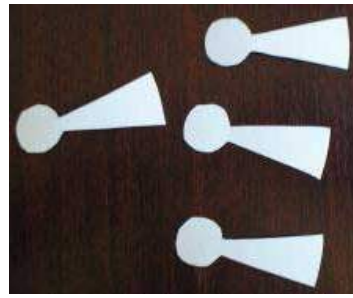
Sorry, again about my incorrect behaviour, as apology please receive this sorry-snowflake.



To prevent future misunderstandings angels and stars are on the snowflake.

For all artists who doesn't want to feel ashamed, like me, I add photos step by step how I did this stairs. Now you don't disturb anyone with your imagination.





Paintings which I paint, all have names, but the same as with red snowflakes, it was my joke.

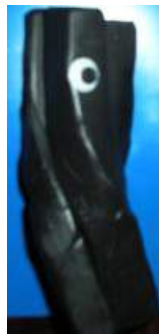
For marble sculpture I chose a volunteer from my wooden dolls. Yes, it was two different, who played Teo. I made him using modelling clay. Here is how it was created.





Sculpture I created also from modelling clay. Eyes for dolls I bought before, for animals from clay. I wanted to make something to stress that she is creator and in my mind emerged this image. "Where is Abel?" Eyes, which create question mark.







I thought it will be great final scene. But I didn't put this sculpture in the text. I left this decision to theatre director which will count here.

If story is recognizable I made a little bit cliché characters. Rich woman, who understand nothing in art, but it's popular, so she spends money. Owner of gallery, who never is despondent and could sold everything to everyone. She has troubles with men, weight, money, but she will survive.

Artist is out of world, dreamer. She can create and believe in miracle. At first draft she has to have cold with temperature, which helps her to imagine talks with sculpture. In final story she has injured knee. It's my fault again. During writing I injured my knee, nothing terrible. But it was hot few days, I can't walk, had anti-fever medicine and can't sleep because pain was unstoppable. And yes, when I first time walked by the stairs I thought that I feel as I climb Everest in stilettos. I couldn't lost such phrase.

In play there is another ladder.



I very roughly described work of sculptor, because I need as result miracle, not day by day year of sculptor's work. Marble is difficult material, so character became hugely talented in everything. Creating of any art is hard work, but for audience it's more enjoyable see the sketch and in few minutes - finished product.

During researching I saw a lot of sculptures modern and classic.

(Stupid was that every time I need to confirm that I am 18 years old to visit

some sites. I put mark, not showed ID. If they were such puritans with advertisements which you have to watch before downloading, when sound is on, they really scream a lot, louder than radio. Just my mark about "internet security".)

About most of modern sculptures I asked myself: why, what all this works? Were also sculptures which I liked, which are connected with my thoughts and feelings. Like example: Lorenzo Quinn "Would you catch me if I fall?"

I didn't used special tools because they are too big for my dolls. I put them on the poster, bought them few years ago, when one of many art shops sold out.

I read and saw few books about sculpture. Like in every art I read about problems of not appreciation of mass audience. I also didn't use this, no matter how I wanted. Main idea was create a miracle and everything what could make text real I refused.

Art is timeless, like miracles, if we permit it in our lives.

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