

Interview Questions & Sample Answers

For producers and hosts: use to prep, or run as written. Custom angles on request: press@artmorph.org

Q: What is the “New Renaissance” — and why do you argue AI makes artists more valuable, not less?

A: Anyone can generate an image now — the tools are everywhere and the noise is infinite. In a world drowning in output, the scarce things are exactly what the machine cannot supply: a vision worth following, a practice that compounds, and the discipline to build a life around the work. That reprices the working artist upward.

Q: You co-founded a giant robot fighting league that set a Guinness World Record. What did that teach you about art?

A: That the line between an art project and a company is thinner than anyone admits. We took a science-fiction image, built it in steel, and the world showed up. The venture *was* the artwork.

Q: You say you’ve used venture capital “the way a painter uses paint.” What does that mean?

A: I’ve worked with legal instruments, government authentication, blockchain architecture, and venture infrastructure with the same intentionality a painter brings to pigment. Entrepreneurship isn’t a compromise with artistic vision — done right, it’s the fullest possible expression of it.

Q: What doesn’t art school teach — and what should it?

A: Craft, it teaches brilliantly. What it rarely teaches is the life: how to build a practice, find your people, and make a living without betraying why you started. The Atlas is the practicum I wish someone had handed me on the first day.

Q: Explain the Sweet Spot. What happens when an artist is missing one of the three?

A: It’s where what you love, what you’re great at, and what the world will pay for converge. Miss any one and you land in a predictable failure mode — the book maps each — but hit all three and you’ve found the working artist’s holy grail.

Q: What’s an “Illuminating Lens”? Give us one.

A: A lens is a mental model borrowed from another field — physics, biology, economics — turned on a creative problem to reveal an angle you couldn’t see head-on. Take Activation Energy, from chemistry: a reaction doesn’t start until an initial spark arrives, no matter how ready the ingredients are. Stravinsky opened every working morning by playing a Bach fugue — a match struck before his own work would light. The lens turns “I can’t start” from a character flaw into a design problem: engineer the trigger.

Q: What is Art Morphosis?

A: It’s the outcome the whole curriculum is built to produce — what I call creative individuation, borrowing from Jung. The book teaches two disciplines side by side: self-actualization, the outer work of building a practice and a livelihood, and self-realization, the inner work of becoming whole. Art schools have historically taught neither, on the assumption that the livelihood was the market’s problem and the inner life was somebody else’s. Art Morphosis is what happens when you teach them together — the artist you were meant to be, arrived at by building the enterprise rather than in spite of it. For a working artist, the pricing and the shipping and the body of work assembled over years aren’t a distraction from inner development. They’re the medium of it.

Q: Isn’t this just one artist’s manifesto?

A: It’s a curriculum, and it stands on a lineage that isn’t mine. The problem it addresses is structural and dates to 1563, when the

founding of the Accademia delle Arti del Disegno in Florence began moving the artist out of the workshop and into the academy — replacing the bottega, where craft, commerce, technology, and mentorship were taught as one practice, with an institution that taught art as a separate and elevated thing. That separation stripped away nearly every competence a life in the work depends on. The Atlas rebuilds the bottega for the AI economy, on the shoulders of Dewey, Knowles, Fuller, Jung, Csikszentmihalyi, and the arts-entrepreneurship scholarship of Beckman and Essig. I lived the gap. But the fix is a pedagogy, not a memoir.

Q: What do you say to the artist about to leave a day job for their practice?

A: Don't leap on inspiration — leap on a system. Know your Sweet Spot, build the practice before you need it to pay, and treat the career itself as a creative act, with the same intention you bring to the canvas.