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I see my paintings as a part of my life, or lives. A piece of my childhood is recalled in a flower's color, a tree, or a college memory of Italy in the shape of a Ravenna arch. To build a story, I may use stencils, perhaps a piece of tissue paper from a museum gift store, or colors lodged somewhere in memory of a Renaissance church window. My paintings help me clarify a problem I am working through; something troubling that I have read in a newspaper or seen on television. My art always helps me deal with my multiple sclerosis. I can sit down to paint, and suddenly two or five hours have gone by. During that time, I don't hurt. My mind seems to work, perhaps because no words are required.

My art is greatly dependent on the medium used. My choices include alcohol ink, acrylics, encaustics, or acrylic medium pressed through stencils, tissue paper and newspapers. I often tend to doodle, then add large shapes and blotches of color. I drop, squirt, pour color and use a heat gun, blow dryer, or compressed air, and a squeegee or other tool. Frequently large swaths of color are drawn over, then re-painted. While the base may be acrylic or ink, later I may incorporate gel, sand, tar gel, pouring medium, and/or weird mixtures of something totally different into the process. A piece may require more than 27 layers before I have any feeling as to where I might go. Occasionally images suddenly appear and the challenge for me then is to STOP.

In the beginning my work was done quickly. Now even the smallest painting can be a year in the making. Painting over or layering brings this work back into my life, my lives. The number of layers or lives required to finish the piece guide me to assigning its value. I find this to be true, even though the painting may be repeated, with variations, as I wander from stage to stage, layer by layer, and life to life.