

Despite my general philosophy that art must speak for itself or it isn't art, when forced to consider why I paint what I do, the first thought that flickers through my mind is whether the subject is one I would want hanging on my wall. Although some objects d'art, like furry teacups or paintings of Saturn devouring his offspring, are fine in a museum setting, these subjects do not necessarily lend themselves to display where people live, work and play.

So my choice of subject is governed first by my perception of its beauty, color and positive energy. The next thing I consider is whether I, with the tools at hand, can do the subject justice. One thing that is so wonderful about oils, aside from their vibrancy and the satisfaction of pushing the paint around the canvas, is that oils are forgiving. Many times I have begun a painting, gotten halfway through, realized my plan would not work, and changed subjects completely.

In seeking subjects with positive energy, I seek subjects that I feel are likely to bring joy and happiness to the viewer. Granted, life on earth is full of pain and hardship, but I leave that to others to chronicle. Like Monet, I love the garden that is our earth, and I am presumptuous enough to believe I can do it justice. Like Gauguin, I paint the garden as I think it was intended to be, not as it has become.

My fondest hope is that my paintings will celebrate life in all of its beauty, color, motion and emotion. I feel that my work continues to evolve, and each stroke of my brush brings me closer to that goal.