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*“There is a vitality, a life force, an energy, a quickening that is translated through you into action, and because there is only one of you in all of time, this expression is unique. And if you block it, it will never exist through any other medium and it will be lost”*

*Martha Graham*

At an early age, I preferred visual rather than written or verbal communiques. I won my first regional award in the 3rd grade. I received the National Scholastic Award for Achievement in Art in high school. My very first show out of art school happened to be an international print show “The World Print Competition 1973” -- the first show of its kind in United States. The jurors were: Riva Castlemen, Curator of Prints and Illustrated Books, Museum of Modern Art, New York; Masayoshi Homma, Deputy Director of the National Museum of Modern Art, Tokyo; and Zoran Krisnik, founder and director of The Biennial of Graphic Art, in Ljubljana, Slovenia (part of Yugoslavia until 1991). I began showing in group shows in museums and galleries in United States as well as parts of Europe. As a "contemporary printmaker" my art represented USA during its Bicentennial and showed in the National Gallery at the Smithsonian. During that time, I began taking pre-med courses. I was accepted to be one of three medical illustration (biomedical communications) candidates at the University of California, San Francisco within the School of Medicine for that particular class year.

A recipient of educational and advertising/design awards, I've held senior designer/illustrator and senior management positions in both the private and public sectors. Throughout my career, I've illustrated surgical procedures for medical abstracts and journals, designed and illustrated textbooks/books for professionals/students/consumers, designed food packaging labels, created/designed branding for companies/towns/municipalities, was the creative direction for corporations and created information graphics for litigation firms/attorneys.

After 35 years of being a commercial designer/illustrator, I decided to embark on creating my personal visualizations to share with others what I see and maybe elicit an emotion that is undefined or undiscovered or maybe, just to sit and stare. To show what can't be seen and to talk about it without uttering a single word.

I hold a Bachelor of Fine Arts degree with Distinctions in Print and Drawing from California College of the Arts (formerly California College of Arts and Crafts) and an MA in Medical Illustration (Biomedical Communications) from UC San Francisco, School of Medicine. I was a board-certified medical illustrator for 20 years.

My art style is a visual vocabulary with a limited/restrained palette of color using simple strokes or stylized shapes to express an image. I want to bring the human element back without competing with the digital or photographic mediums — strictly a hand-eye craft.

Currently, my pieces are mostly dry-brush watercolors. Watercolor is a very unforgiving medium although I've learned to control it. I do a lot of planning when I paint and work in a very methodical way. I do use photo references that I take on location — as painter Richard McLean once stated, “the horse ain't going to stand still!”

I've always felt that good art is not unlike good writing or good music. I do my art to make me feel good and to make others feel better!

“The Mooring Series” is a watercolor collection of just that. Initially, I just liked the idea as a subject matter but as things progressed, I wondered WHY was I doing this. What was the metaphor? We are all attached to something/someone that offer us security/comfort of sorts or bondage. Some of us have been moored so long that we have gathered the barnacles and whatever influences from the tides of Life. Some of us break away early but others maintain their hold until their final days when they cannot maintain their strength — burdened by years of buildup, becoming brittle, snap and fall away — to be replaced by a new tether.