



*In the very early stages of your career (meaning your childhood,) when did you start taking photographs, and what did you shoot?*

I started taking pictures when I was around 8 years old. I got a pink Kodak camera for my birthday. I mostly took pictures during our family holidays.

*Who is your favorite photographer of all time and why?*

I don't really have a favorite photographer. My work is basically an investigation of time and space. That is a very broad subject. Therefore, there are many things which inspire me. I read the work of philosophers, such as Gilles Deleuze and Bergson. But I am also inspired by someone like Andrew Wiles, the mathematician who solved the thesis of Fermat. These people help to adjust and sharpen my perspective on the world. They keep my process going and make me notice and be inspired by different things every time, especially within nature.

*When you take pictures, what do you give most attention to?*

I start from a certain vision, but I always allow room for surprise, intuition and development in my process. If I knew in advance what I was going to create the reason for making it would be gone, because it would already exist in my head.

*In your representative work "MAPPING, your conceptual attitude towards nature is seen. Seeing in other series, you are particularly interested in trees to represent your idea. Can you explain the reason you choose this as your subject?*

To me reality is an unlimited field of differentials, which move disorderly alongside each other and together form the unity of being. What fascinates me is a reality and a way of thinking that presents itself more as "becoming" rather than "being". "Nature" has acquired a dominant position in my photographs as nature has a special relationship with chaos and order. Patterns in nature are never totally alike and they seem to never reappear in exactly the same way. Nature is overwhelming. There is a treasure of information, structures and

processes hidden in nature. Nature is intertwined with everything else. In the series "Mapping" what I investigate is about how the physical movement through time and space changes our perspective on the world continuously. By letting go of the individual perspective and bringing together multiple perspectives in one image, a new layered reality comes into existence.

*You have been to Japan to make the work "Yakushima," and now you are going to do the shooting in Japan again. What about Japan attracts you?*

The forest of Yakushima inspired the forest setting in Hayao Miyazaki's film "Princess Mononoke" and I am a big fan of his work. There are like a million things in Japan that inspire me, for example I am fascinated by the way Shintoistic Japan regards nature. Nature and culture aren't forcibly separated here as they are in other parts of the world. At the same time, nature is modeled as if it were a piece of art itself. Many gardens have been carefully constructed from the observer's perspective. In Japan, the ultimate experience of nature is nature perfectly constructed in all its facets.

*Do you think you are also influenced by Dutch history of painting and the contemporary history of photography in Dutch?*

Not necessarily, although the art of painting did play a significant role in Stories. The construction of the flower bouquets in this series has a strong resemblance to the old flower still lives, where the old painters would sketch flowers during the different periods of their bloom and eventually bring these phases together in the final painting.

*Please tell us about your latest project.*

My new work "Untitled FW- BN" consists of a large scale photograph 300x 100 cm in combination with a video work. Both works possess fragments of each other. The photographic work is made up of different fragments of a garden, which I recorded from multiple points of view by walking through the garden. These different shapes I bring together in a new image that reveals the garden in its full capacity. All perspectives on the garden exist at the same time, they overlap each other, they share space with one another and are now brought together in one image. It is a movement of appearing and disappearing. The video landscape is made up of moving nature images in combination with photographic images from the garden that also exist in the photographic work. It is a seemingly still image that is continuously changing. No visitor will register the work exactly the same way. Because of the construction of the work, where you can see all different shapes and shades of the garden it's kind of like a slower "Time" becomes visible. The various clips carry each other and "persist". The installation shows a complex, layered and non-hierarchical narrative. It is determined by a circulation of situations in which I've searched for a harmonious image in which you can discover disharmony, but that does not affect the unity of the image.