



**PHOTO+
MAGAZINE
OCTOBER 2012**

Can you tell us about your approach to photography & main theme?

My investigation concerns itself, both in its content and visually, with the network of the Time system. This Time system intrigues me in all its possible shapes and forms. 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”. Stories forms the beginning of this ongoing investigation. It was my thesis project in 2005, an investigation of the merging of different moments of the day in a photographic image, where photography seems to derive its rationale from its being bound up with time and is usually considered the ultimate proof of this one single moment. I let go of the “now” and allow my ideas to form meaning through different layers. In Stories I do this by showing the charged quality of a place by connecting the characters of different objects in that place. This creates a new time frame, which can be recognized by its aberrance, or perfection. I rearrange the passing of time and light which gives space a different, tangible meaning. I am concerned with the interplay between the passing and dissolving of time.

Can you tell our readers about your Series I go walking in your landscape?

In “I go walking in your landscape”, I investigate how physical movement in time and space continually changes our perspective on the world. By letting go of the individual perspective and bringing together multiple perspectives in one image, a new layered reality comes into existence. This project took place in the different city gardens of Amsterdam. In this project I was very inspired by the following words: “A consciousness that could not imagine, would be hopelessly mired in the “real,” incapable of the perception of unrealized possibilities, and thus any real freedom of thought or choice. In order to imagine, a consciousness must be able to posit an object as unreal—nonexistent, absent,

somewhere else and it does so always from a particular point of view. All of our engagements with the world have the potential to activate the imaginary process. And because the imaginary process relies on intentionality, the world is constituted not from the outside into our consciousness, but rather we constitute the world based on our intentions toward it." (Sartre)

Trees & Flowers your Objects in all projects are related with nature. Any reason you are interested in nature?

Nature has a special relationship with chaos and order. In nature, patterns are never completely regular and they never seem to repeat themselves in the exact same fashion. Nature is overwhelming. It possesses a bizarre quantity of information, structures and processes. It is interwoven with everything. Different aspects fascinate me every time. In I go walking in your landscape I walk around in a park. Walking means taking paths. Without this movement along paths the park cannot be comprehended.

Your works are abstract compositions and it looks like a watercolored painting in Mapping, Kanazawa, I go walking in your landscape. Could you tell us about the process of your works?

I build images that consist of transitions, shifts and changes. This way I try to make the complex possibilities of the "now" tangible. The result may be a field of differentials, but as a field it forms an unequivocal unity. It takes a precise and arduous process of balancing to achieve this.

What is most important point choosing a place, trees and Forest?

For example the starting point for my "Kanazawa" series is my fascination for 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 by the Japanese 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. I made my quintych "Kanazawa" here. The five pieces of this quintych all originated from the same material, taken on a walk through kenroku-en (one of the three most famous gardens of Japan). The different perspectives on the garden share a space with each other and are brought together in one image.

There are so many great artist in your country. Who is your favorite artist, Where do you get inspiration from?

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 Deleuze and Maurice Merleau Ponty. But I am also inspired by someone like Andrew Wiles, the mathematician who solved the thesis of Fermat. These people continue to sharpen and adjust my perspective on the world. They keep my process going and make me notice and be inspired by different things every time, especially in nature.

What's next for you?

This month my first book "Mapping is coming up. It will be presented at the new photography fair Unseen in Amsterdam. After this i will be working on my new project in which i build images from my archive of Japan which i created over the last years, this new project will be in black an white. At the same time I'm working on some new video works.