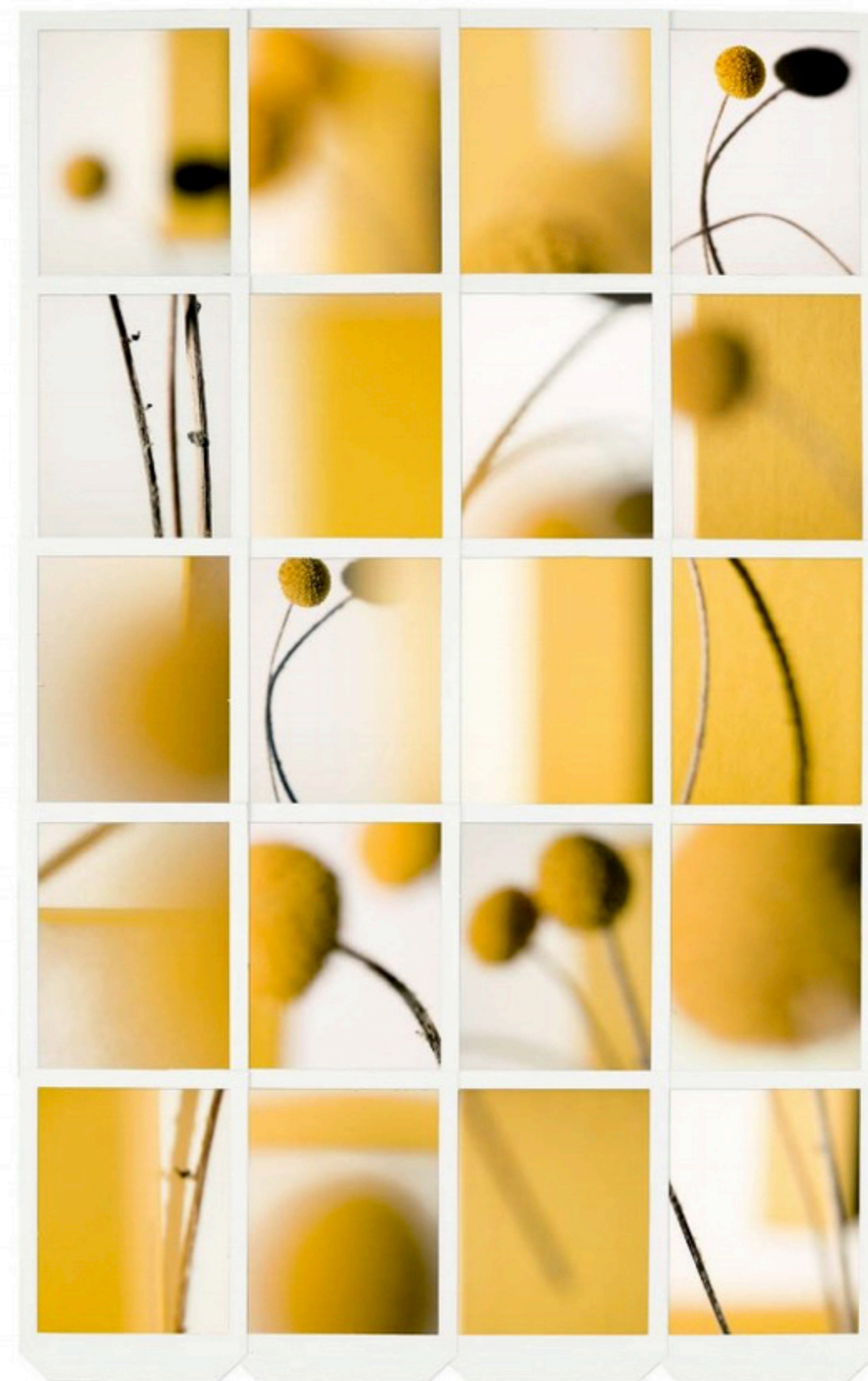


I always seem to work concurrently on a few themes. First and foremost, I see design, colour and the magic of light everywhere and every minute of the day. Visual opportunities are presenting themselves constantly and it is a matter of approaching and interpreting them in an unusual way, always isolating and cropping sections to maximize the design elements and identifying colour palettes that work or are even odd in their combination. As you can see, I am particularly drawn to red and love the combination of red and yellow but then often convert to black and white when I feel the need for calm and sanity. When I first arrived in America, I saw a section of black ribbed tubing, the inside of air conditioning duct and loved the shape and similarity to the human rib cage, which led to its use in my series of *Industrial Nudes*. I still have it and will hopefully use it again. In South Africa, a model (and now my wife) brought along a length of red satin to a shoot. I ended up taking it everywhere and using it in abstract, nude and portrait imagery. It served as an inspiration and a good link to my work over a number of years. Generous donations of Polaroid Time Zero film gave me the freedom to experiment wildly with my initial *Multiple* series until the advent of digital made it more economical. Simplicity

and design are always foremost. More often than not, and for instance in the *Multi Image* series, I would like the viewer to be forced to make a subjective interpretation of the imagery rather than be handed the explanation on a plate. Here, I mostly have intentionally deconstructed specific locations in an effort to reconstruct an abstract entity or visual narrative of the original. I may combine different views and angles that one could not see from the same vantage point, even turning the camera sideways and upside down for some of the captures. Then, I gather all the images and use design, balance and harmony, or my interpretation of these, to reassemble the images into an abstract rebirth of the original, more recognizable subject. Kind of like a jig saw puzzle that does not fit in the traditional sense but offers something new and hopefully somewhat disconcerting. The multiples may involve taking more than sixty images and use as few as two to four. On the latter, I have used mixed media to add linking or additional elements using oils or acrylic paint. See 'Red Diptych' and 'Tetaptrych #1' for examples of using mixed media. I am drawn to strong graphic shapes and colours, to simplicity and love, to isolate areas to produce a more abstract result. This forms the basis of all my work really.



Right page: Yellow Flowers, from the series *Multiples*, Digital Medium Format, Leaf Aptus camera
 Following spread, left page: Skylight and Lemon Leaves, from the series *Observations*, Digital, iPhone6SPlus
 Following spread, right page: Bathroom Plant, from the series *Observations*, Digital, iPhone6SPlus