Imagery from the World of Advertising

I certainly respect the self-discipline of an abstract artist. Because everything they do has to come out of a vocabulary that they build up out of very personal forms, like Mondrian's use of the primary colours and rectilineal structure in his painting. So everything issues from himself, there is no reference to anything outside and I've always admired that and been very inspired by a lot of abstract painters, but I don't see myself being able to give up an attachment to various things in the world I have become interested in. So quite often I combine the two elements. The recent paintings I've been doing have a number of abstract references in them to painters like Barnett Newman, but the imagery it's still imagery that comes from the world, from the real world or the world of advertising and I think because of the interest I have in pictorial ambiguity I am not willing to totally give up some reference to pictorial representation. It always seems to play a part in my work. But I like the simplicity of abstract work and I like the discipline involved in working with such a restricted vocabulary of colours and forms.

But I think the computer appeals to, me because of its incredible precision. There's two ideas that the computer has, that I really like. The idea of layering images on top of another, you can layer an infinite number of images one on top of another in a kind of infinite flat space. I like that idea quite a bit. And I also like the idea that you can click on a window and then you can open up another window and then you can click on a window there and open another window ... so there is this sense infinite of perspective within the screen of the computer. A kind of infinite space.