

CONVERSATION WITH JAKE BOND



Jake Bond is a London-based artist whose work investigates themes of temporality, transformation, and mortality through evocative paintings that inhabit liminal, dreamlike spaces. His figures—often shifting between the human and the otherworldly—emerge through a process guided by pareidolia, where chance plays a vital role in revealing forms hidden within ambiguity. These in-between beings reflect the unstable boundaries of identity and perception, inviting viewers into introspective encounters where the familiar becomes uncanny. For Bond, painting is both a philosophical and emotional act—a way to explore his place within the larger cycles of life and to surface the unseen forces that shape our experience of reality.

On their journey to arts

My passions in life have always revolved around creativity—whether it be music, cooking, or art, it was clear that I was always going to enter a creative field. Drawing and painting are activities I have engaged with for my whole life, both to relax and to develop discipline. When I moved to London, I was suddenly surrounded by many fellow creatives and had countless galleries so close, which was amazing. I used to develop both my artistic enjoyment and my career.



On personal education, and creative education viewed locally and globally

I studied for my BA in Painting at Wimbledon College of Arts and then for my MA, also in Painting, at the Royal College of Art. The most useful thing I found during my courses was being around many like-minded individuals who were actively involved in the arts, and I have continued to work with many of them since. In my experience, London's arts education aims to nurture and develop individual voices and practices rather than impose a rigid and formal approach, which seems to attract people from all over the world. Particularly during my MA, I learned how to navigate the art world as a practitioner, which was incredibly valuable.

Messaging with art

With my work, I never try to impose a fixed message, but rather a sense or sensation that can be interpreted individually by each viewer. Visually, I am fascinated by natural forms and folds, and I create creatures and objects within liminal spaces in response. I aim to create an uncanny representation of something that expresses a psychological space—often hybrids of contrasting factors such as tenderness and violence, or comfort and unease. Art, for me, is often a self-reflexive act, so what I put out is ultimately a sentiment of the self; however, I hope people can contextualize the works in their own way and leave with some unique feeling of the self.



On Art as a representation of reality or escape from it

Most works of art tend to carry some trace of a moment, but in my opinion, the best art can transcend time. My own work is quite rooted in introspection, but it can also feel like echoes of broader themes of fragility, identity, and perception. My art is an abstraction and representation of feelings that I want to be read more than once – always changing – and it isn't something that should be confined by time.

