



Jake Bond

Tricks and tips from 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.

The artist's studio: is a separate space necessary for productive work? What are the absolute essentials in your working space? What advice would you give to emerging artists in terms of setting up a studio/working space?

I'm always drawing at home, so I don't think creativity should be confined to a single studio. However, I find it important to also work in my studio, particularly when painting. My studio is a place of focus where I can immerse myself in the work and be in a concentrated headspace. My studio essentials are good lighting and decently sized walls. I like to have my studio filled with artworks and inspiration, as I tend to create bodies of work rather than stand-alone pieces. I would advise artists who are starting out to commit to their practice, build a strong network of peers, and take every opportunity that arises.

Staying inspired: please tell us what you do to keep being an inspired creative. Is it necessary to take breaks from your work? How can an artist maintain their creative curiosity? Does your inspiration come from within or outside?

Inspiration has to come naturally to me and cannot be forced. I know that I will find the best inspiration from being away from art-related things, such as walking in the woods or swimming in the sea. I have no interest in creating the same work twice, so I have to find ways to come up with something original. I always have a sketchbook on me and a long list of notes about whatever comes to my mind—or even from my dreams—but only about 5% of these ideas will go into the work. There is a temptation and pressure to constantly produce, but pausing and having reflective breaks is just as important for nurturing the work.

