

Jack Laver

Interview with resident

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LF So can you talk to me about your thought process or how you research and prepare for your work?

JL I started these works by collaging a lot of the architectural images and linking them with the natural images, that's how this thought process started. Then I start collaging onto glass and where it led me to was - I was thinking of the glass panels as part of buildings which I was taking apart and as if nature is going to grow around and it's kind of like a post-apocalyptic scene. That's why the show is life without buildings, because it's kind of looking at what will happen after and trying to make a natural scene within these man-made objects.

LF Were there any positives or negatives from your experience?

JL No negative so far, just it's good to get into new environments and I've met quite few people through this because it's such a busy area. And the surroundings are nice. It's definitely influencing the work in a different way because it's not my studio, it has a very different atmosphere, so this will push me in different directions.

LF And moving on to here, where you were telling me earlier about the rice paper and...

JL Yeah, rice paper, because a lot of the stuff I use, all the inks, the way this absorbs inks is amazing. And it is translucent, so I use this behind the images just for textures and to offset colours so I can start with one colour and add something which will be completely different and the tones will kind of balance each other out and it just makes it more of a confusing image to everyone else I think, which is quite nice. I normally stick this behind the glass painting and again, is the collage translucent? You don't know what's what and the textures will all kind of blend in, lots of different bleeds. And there's plastic behind and you can see these shapes are all kind of guided from the plastic, which I quite like also. As a way to make an image without me having any control.

LF And you were telling me about the how you prep?

JL Yes, the first layer is just, it's just a moment of pure energy. Just put on different pigments and allow them to move in their own way. It's the white, which allows a lot of texture to come through when it mixes in, it kind of separates and comes together... These I'm tempted to leave as



now... I like these ones where it looks like... almost like aerial images, looks like something you see out a plane which I quite like.



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LF Cause there's actually something a bit, almost toxic and human about part of it, and then natural and really organic.

JL Yeah, that balance between the natural and natural is always in my work. Because I'm putting these down, but I kind of relinquish my control after a while, I let the inks do what they want. Which I can fight against, but in the end they'll always move in their own way.