

Laurence Watchorn

Interview with resident

“These aren’t paintings where you're looking through into somewhere. They're paintings that are reflecting back”

LF Can you just tell me a little bit about your practice?

LW Yeah, it's a very broad, multifaceted project. But really it's some sort of amalgamation and manifestation of me trying to ascertain, question, and come to terms with my relationship to my life and the natural world. That's super broad, but it's a challenging thing for me to articulate, especially in an interview.

Taking this raw data from that symbolic data, but also emotional data through sensual experience, and somehow encoding it into visual format. In a literal sense, but also in an allegorical sense.

“...a certain motif will form that is used in the contemporary world, which was used 10,000 years ago. That's an extremely exciting thing for me, where a single form has stood the test of time”

But one thing I've really grappled with is the link between my artistic practice and the scientific method, because I'm really interested in astronomy, and at the quantum level. I've really started to understand that recently in my time here. Have you ever heard of the Schrodinger's cat? You have a box and in it you have a cat and radioactive material, either the radioactive substance will react with the cat, or it won't and the cat will live. Quantum mechanics says that both can happen, but both can't happen, simultaneously. But also a painting operating like that thought experiment.

“you often have to work backwards from a hunch with quantum theory, and that's very much like this method where I paint”

LF What was the hunch that brought this painting and how did your what was the thought process behind it?

LW Yeah so the blue spots was the entry point that's something I wanted to work with and then the orientation kind of came from there. But I'll link it back, this idea of the formula, the code. I'm really interested in the idea of coding information into a picture. Because everything, my practice as a whole, is really concerned with mirror images. These aren't paintings where you're looking through





into somewhere. They're paintings that are reflecting back, reflecting your mind, reflecting my mind, reflecting the viewer's mind, but also reflecting the world in which we live.

I mean, I've really started to unlock deeper levels to this practice and this link to this rational idea of science that that we are all very accustomed to but also to a very old idea of science, this idea of alchemy and transmutation, what used to be called the high arts, which were religion, art and science all kind of wrapped up in one package.

LF Going back to your experience, what would you say were the positive and if there were any negatives to your residency?

LW Positives. The space is great and I've actually really enjoyed a lot of people walking past. I've had some lovely conversations with people. Everyone here is lovely as well. It's a great place, a great environment to kind of be in. People that are working in different ways but still have some sort of common ground.

LF Were there any negative experiences, would you say?

LW Trying to think, not really. Wi-Fi.