

## Interview: Chris Bond

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"I have an odd sort of studio, a tiny room in the middle of my house. There are only one or two square metres of space I can actually walk in, the rest is taken up by shelves, desks and equipment.

Because it's so small, it has to be organised. I have CDs arranged by theme, paint arranged by colour and brushes arranged by size and type of brush hair. It's all about ease of use and helps me feel in control.

I keep business hours there. If I'm organised enough, I'll have a whole day of painting planned out. Because of the nature of the work, I can't really start something and then stop; for blending or merging layers, I'll need at least a couple of hours straight. This usually means I only take a short lunch break in the middle. By the end of the day, even though I haven't done anything physically demanding, I'm exhausted.

My passion for black metal drives my work. It's an odd style of music to listen to while painting, as my work is neat and meticulous and by no means chaotic or aggressive. But beneath the surface of black metal, there are organised musical structures that I use to establish a working rhythm. Strangely, it seems to fit with my practice. Sometimes it seeps into my work thematically.

I'm currently working on what I call 'fictional non-fiction' books. They're painted hardback books that will be shown at Darren Knight Gallery in August. I'm also making a separate body of work at a studio at the VCA as part of my MFA. Over there, I research my practice and the practice of other artists and writers who interest me. In my home studio, though, I've gone past the conception stage and it's more about getting the hard work done.

At the VCA studio, I bring headphones. I don't think anyone else there would appreciate listening to extreme forms of heavy metal while they're trying to concentrate. But back here, I just go for it." - Chris Bond, May 2014.

