

CRISTIAN ORDONEZ

«I always try to provide some level of uncertainty and wonder.»

How would you want to describe yourself and your work?

Born in Santiago 1976, based in Toronto, Canada. Grew up living in Santiago, Chile; Christchurch, New Zealand; and Miami, US. Moving definitely influenced the things I am interested in and where I am today. I work independently with photography and art direction.

Could you explain your art practice, what is your process like?

My process changes depending on the practice. It normally starts with explorations, once I find something that connects with me, I continue working on a path that relates to that particular theme. From then, things can continue smoothly or mutate in different directions.



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Times Regrets Its Passing, 2016 - 2018



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What first drew you to do photography?

I studied graphic design, print has always been part of my practice and family as several close family members had printers. Photography started as a way to document the city, the vernacular details I find, forms, colours and things I discovered.

Somehow skateboarding and music connected both: magazines, album records, typography, photography, the DIY part of these movements.

Publications?

I did some publications years ago for personal projects and clients, then stopped for different reasons, for example web took over in the design part. It came back to my practice a few years ago. For some reason it took me a while.



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What drives you to take photographs?

Curiosity, the beauty of the process and how even though I am capturing reality I always get surprises. One of the reasons I shoot on film. It's also a way to keep in constant search for something, and a way to disconnect from the computer and what the design part brings.

A misty forest scene with a dirt path and a wooden fence in the foreground. The path is covered in fallen leaves and leads into a dense forest of tall trees. The atmosphere is soft and ethereal due to the mist. A wooden fence runs along the left side of the path in the foreground.

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What message do you want to convey through your art?

Depends on the project. But I don't follow a particular message. I don't like to create briefs to myself when I do my personal work, for that I have client's work (either photography or design). With the personal work I create parameters but I like the freedom that the process provides, the explorative and learning part of it, the surprises, questions and answers that I find along the way. I am not documenting something in particular, and even if I do it to a certain extent, I always try to provide some level of uncertainty and wonder.

Is there a series or a work in particular that you want to detail?

I work several projects at the same time. I can't focus just in one. Not sure if this is a good or a bad thing, this is just who I am. I have tried to fight that before and I get more stressed and don't enjoy the process. Sometimes this makes projects to be unsuccessful, others it makes it more interesting, however this is just part of the process of discovery and keep evolving.

On top of projects, I am always doing random stuff. This keeps it interesting. Saying this clarifies why it is hard to describe one particular body of work.



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What are your influences and what makes you as an artist?

Too many.

Skateboarding and music must be the biggest. Skateboarding in the way that allows me to disconnect, enjoy, push myself and learn every time I am on the board. This is what I would like to feel every time I am doing my own work.

Music provides sensations and emotions that dictates my moods. These moods affect how I react to the process I am going through each day.

On top of this, there are many artists that have done and are doing great things. My inspiration goes in waves, sometimes I just look and enjoy pictures, others typography, books, art, friends or nature.



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You are a photographer, as well as an Art director. According to you what is the added-value of an artist book? ?

A book is an object, as that it contains a certain amount of properties that the photographs on their own don't have. The design of the book, choosing materials, type of printing, typography, the edition and layout of the book helps with the narrative you want to convey. For example the same content in an exhibition or a website is a complete different experience. Every medium adds value. I learn with each project, although I have been working for a long time in design, I haven't done many publications, it is a learning process that I really enjoy.



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Could you say a word on your background: Experiences, Education?

I was born in Chile, studied Graphic Design and learn photography then. Grew up living in Santiago, Chile; Christchurch, New Zealand; and Miami, US.

I have worked on graphic design for more than 18 years, as an independent designer and with different positions collaborating with studios as *Bruce Mau Design*, *Concrete*, *Huge* and *Sid Lee*. Have worked with publishers as *Azure Publishing* and *Penguin Books USA*, and have done projects for *The Art Canada Institute*, *Royal Ontario Museum*, *La Triennale di Milano*, *The Kennedy Centre of Performing Arts*, *The University of Pennsylvania*, among others.

I also work as a photographer for editorial projects, something I will like to do more often. Currently photography is mostly my escape and personal artwork.

I teach once in a while, lately at the Design Faculty of OCAD University.



©Cristian Ordóñez
Sink After The Sun, May 2018
7.5 x 9 inches, 36 p, Risograph,
First edition of 50 copies

What are your future projects?

Working in a long term series of photograph since 2009 that I should finish this year. Not sure what will be the outcome of this project yet. Doing art direction and edition of a couple of photography books for other photographers. Some interesting client design and photography work.

Last words to conclude?

Always shooting, just following my instincts.

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A misty forest scene with a dirt path leading into the distance, framed by a white rectangular area. The path is covered in fallen leaves and leads towards a dense forest of tall trees. The atmosphere is soft and hazy, with light filtering through the canopy. The white rectangle is centered on the page, containing the title and subtitle.

*A Way To Disconnect
And Connect*

2009 - 2017

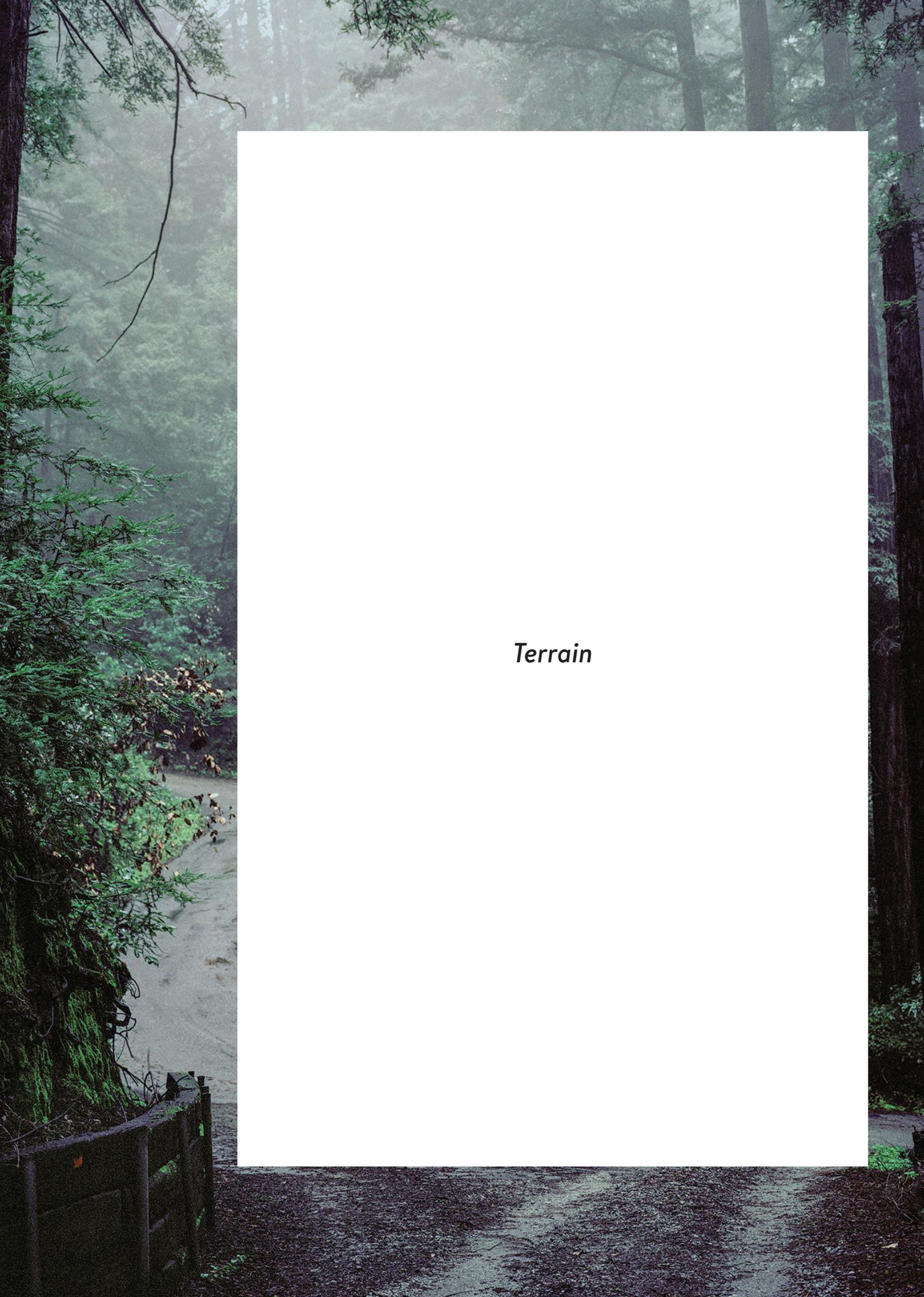




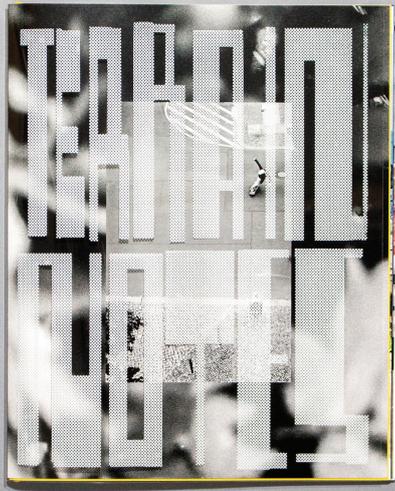
*Times Regrets its
Passing*

2016 - 2018



A photograph of a misty forest. In the foreground, a dirt path leads into the distance, bordered on the left by a wooden fence. The trees are tall and thin, with a thick layer of mist or fog filling the air, creating a soft, ethereal atmosphere. The lighting is diffused, typical of an overcast day in a wooded area.

Terrain





Interview conducted by Miléna Chevillard
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