

## ARTIST INTERVIEW - JORDACHE

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Written and Interviewed by Atorina Saliba

*Inspired by a scope of artists such as Stanislav Zhukovsky and Gino Severini, Jordache Castillejos's are a breath of fresh air on the art scene. We had a conversation with him about his work, an experiment fusing abstract expressionism, futurism, and graffiti.*

***I wanted to know about your background and training, because you come from graffiti, from street art, and now you're working on canvases. What was that jump from painting real estate on the street to this?***

*So I've always had quite an introspective look at my own art. Graffiti was somewhere I could do that in a different, I guess, environment and still be introverted and paint. And I've always wanted to pursue painting on canvases. I think timing for me was just - I just needed to get that out of my system. A lot of what I learnt was pretty much techniques of graffiti but also constantly experimenting with different tools.*

*I've always been artistic, I've always had a love for art, and I've done arts from such an early age. I remember painting from four or five. My nan started getting me into painting and she was also a painter. She always told me, you should just learn how to paint and be free, not go to uni, but uni would be good to have dialogue with your art and articulate your artwork. So I really - I didn't go to art school so I never had formal training in that but I definitely want that in the future.*

***This style that you're on now, this mix of cubism, futurism, and graffiti, it didn't start that way, did it? You came from something else and evolved into this?***

*I think it had definitely developed since I've started. I always had an abstracted sort of work, and even my graffiti early days or when I was always painting a lot it was very abstracted marks with depth and colour, and I continue the same sort of colour palette that I used in graffiti. They're almost surreal in some sort of way that it's just trying to keep this abstractive work with the figures and repetition - repetition is something that I'm really drawn to - the whole movement and kinetic-ness with energy, and really trying to find that in an abstractive way.*

*I think in the beginning it was more sporadic, and the way that I paint, it's a lot with my body, I move a lot when I paint which comes from graffiti and utilising the movements - almost like dancing so to speak. But the bigger works that I want to do is really involving that process where I move my body more and I do refine from that loose approach to layers and colours and moving the work across the canvas. I like to keep the organicness within the canvas, keep a lot of the brushstrokes that are quite deliberate or like scrapes or palette. I like the realness of that, it leads to some sort of definition in there but also using monochromatic screen in some way, where it's building layers of the same colours, tones, so you almost have this dream state look to it. I never really tied into what I'm trying to achieve in my work with the repetitiveness and mundaneness.*

*Futurism, being a real influence in that way, like machines and, common capitalistic sort of world - 'cause to me, that's very abstracted, that people can get stuck into work nine to five for fifty years.*

**Let's talk about your environment. You're soaking in all these different elements and if you're making art in the city than from a regional area, the work's going to come out differently. Have you noticed that in your own work?**

*Yeah, I have a lot. I'm very influenced by my surroundings so I'm very aware like when I paint in nature and from my home studio. In my home studio, I do completely different work. It's still the same process but a different outcome. I'm a vacuum for emotions, I guess, or a vacuum for the world and I really do subconsciously take on a lot of things. And I've been an acute, observant, curious child, so throughout my life, my experiences and just how I am in an environment, it will definitely dictate the work that I do.*

*A lot of work that I do here [the studio] is based around almost like abstractive figurative narratives, and then when I'm at home I create a lot more personal works. It is funny how the environment dictates. And having the studio next to the trains, I can always see these cog wheels every single day, just this repetition of you get up, you go to work, you come home. I feel like that's life in general. It's like when you're driving and you're following the GPS system, you're just following the GPS and you're not taking note of the whole journey. And then you only remember literally the last corner and it's like "Oh, we're here," but you don't remember any of the journey. We're moving so quick that we keep forgetting about how we move through the whole world, we don't really take enough time to be present with ourselves and with people and our situation or our tasks, we're just constantly moving between each moment we exist in.*

**Your paintings *The Masquerade* and *Three is a Crowd* both have that lounging kind of feel to it. Did you paint that as a reaction to 2020?**

*Three is a Crowd is representative of myself, my partner and my daughter. We were always together, but it wasn't that bad to be honest. And I really just thought a lot of people were at home during that time, and a lot of people had experiences where they didn't like their partner anymore. Because you're so used to going to work, and that work is your home, and home is your in between place. Even people realising they're not meant to be together, I saw that a lot. Something that I really embrace is my partner and daughter and I being so in love with each other and we have such a beautiful family that I really felt for people at home and families that didn't have that. The colours were really defining in the moments we had, so the in between moments of the figures are representational of the good times. And the figures are in the state of exhaustiveness and tiredness and \*sighs\*. It's just what 2020 presented.*

*For *The Masquerade*, when I do my process, when I paint, I like to choose a colour palette. I don't know what it's going to turn out like in the end but I like to have a loose time before I start refining, before I get into sort of what I want to paint or the concept. I just let loose. I love mistakes and I love errors in my paintings, I like to give them their own voice. *The Masquerade* was a glitch, almost a fractured time. Personally, something my partner and I wanted to do during that time was go dancing. I used the inspiration to find what we couldn't do anymore, which was dancing. A lot of what I was seeing in the media during Covid was a lot of red and blue, that governing colour palette, it has a look of fear. The fear in *The Masquerade* was through the colour palette, through the dancing, as if you're afraid to go dancing during a global crisis.*

***Do you choose the colour palette first or the idea?***

*I choose colours. I love choosing the colour palette because I just work better if I understand what colours there are, I can understand depth and shadows just by seeing colours. And a lot of feeling and emotions are based off colours. I have an idea of what I want to paint, but I don't go too far into it. I don't let it dictate how I move paint around because if I know what it's going to be, then I'll be more careful and cautious about how I layer paint. But if I'm not, I just move around the whole thing.*

**ARTIST BIO - JORDACHE**

*Jordache is an Australian Artist and the Director of Mayne Line Studio - a communal studio and gallery space based in Brisbane, Australia. His aesthetic draws from an amalgamation of interests in movements such as Cubism and Futurism, Abstract Expressionism and Post-Graffiti. Complimented by a refined colour palette that achieves depth and perspective, his work is both expressive and experimental. Jordache's works explore contemporary themes while merging a connection to parallel states of our existence. They communicate the transpersonal journey of life, reflecting lived experiences and social commentary, infusing intuition and freedom of expression. Jordache encourages the involvement and imagination from the viewer. Developing and refining his craft with aerosol for over a decade, Jordache has transitioned his skills from graffiti to large scale murals and recently into a traditional studio practice, where he continues to explore the relationship of mark making for the soul.*