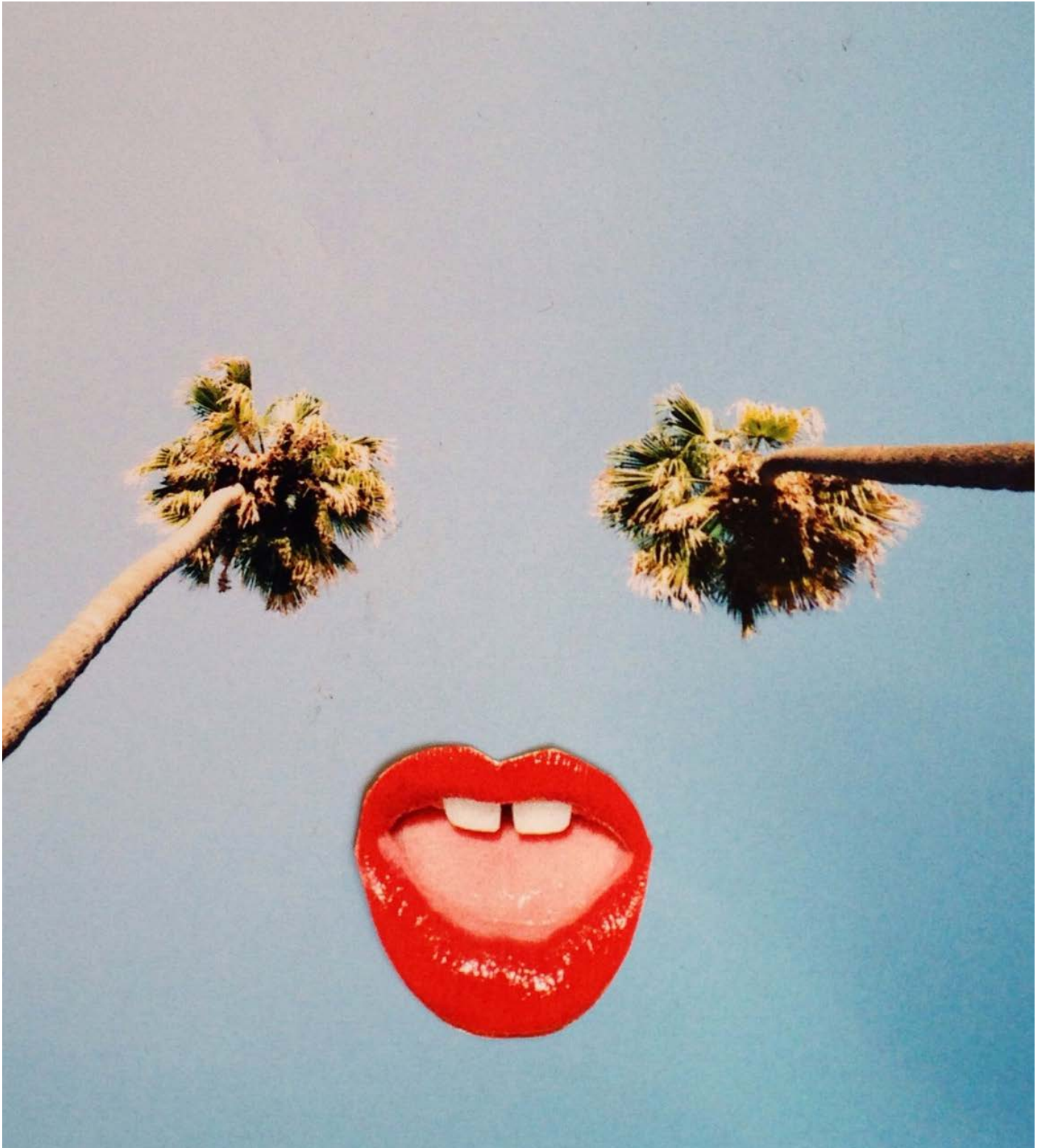


CREATIVPAPER

Magazine

Issue Five

August 2017



Intro

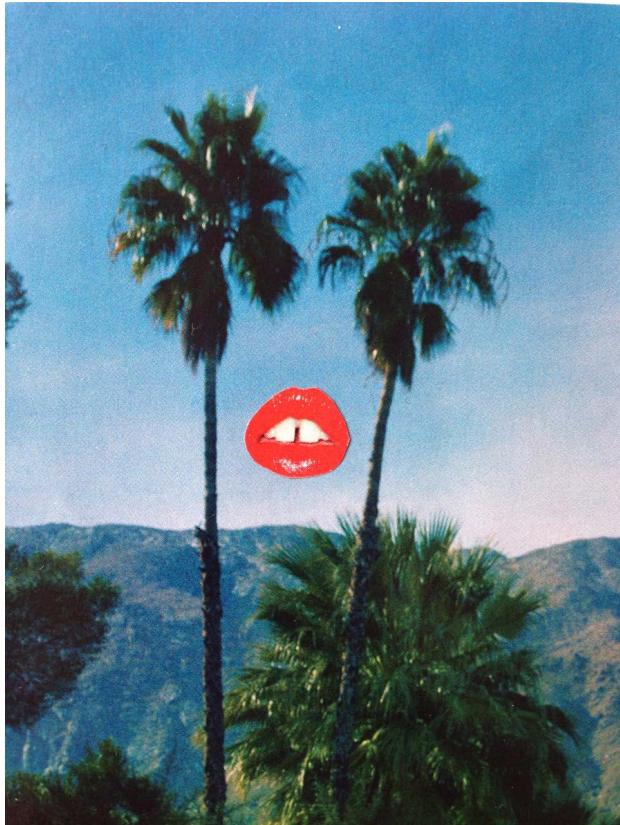
Welcome to the fifth issue of CreativPaper. We hope you enjoy reading it as much as we enjoyed putting it together. We live in pressing times, day after day we hear reports of attacks being carried out on people getting on with their lives and on authorities whose primary job is to keep us safe. All orchestrated by a minority of individuals who achieve nothing but tarnish the majority they are trying to represent. It is in times like these where we need to stick together, irrespective of our differences and beliefs.

The planet as we all know has been taking a beating for quite some time now. Demand on its finite resources and contamination through pollution are taking its toll. It is estimated that by the year 2050 there will be more plastic in the ocean than fish. All is not lost. In this issue we talk to Druthers Menswear, a company based out in Brooklyn, NY making products out of PET Bottles and recycled yarn, artists such as Scott Herndon, Helena Blomqvist and Christopher Conroe who are pushing the boundaries of their mediums, telling stories that we all need to watch, listen and assimilate. We have also been busy putting together our first print issue of CreativPaper Magazine which will be out in December. Once again we would like to thank all our readers and artists who have believed in us. We wouldn't be here without your love, belief and support.

Jimmy Outhwaite and Jefferson Pires

Founder | Creative Director

FEATURING



ELLA JAZZ



PING ZHENG



MARC ABELE



CHRISTOPHER CONROE



JESSIE PITT



DEANE BOWERS

/ELLA JAZZ

When Ella Jazz is not soaking up the sun around the world with her partner in crime photographer Viktor Vauthier this gorgeous lady is working hard in the studio or in front of the lens. We caught up with this Madrid-born beauty to talk about her art, constant travel and her creative vision.

For those of us who are not familiar with your work, tell us a bit about yourself and what you do?

My name's Ella Jazz. I'm an artist and an actress.

What is the inspiration behind your work?

I like to try to get inspiration from everything really, even difficult moments. I take it as a challenge.

Since I'm a little girl, I've always allowed my imagination to ride free (never stop being curious) which I keep on doing nowadays. I can spend hours imagining things... So I guess this helps me a lot to feel inspired even if I don't feel that way all the time.

You seem to do a lot of travelling with your partner Viktor Vauthier, another great creative. How does this affect your art?

Travelling is one of my favourite things, and Viktor loves it too. I believe that travelling is kind of like a school of life. You learn and experiment incredible feelings probably different to those you would have when you are inside of your comfort zone. And this has a big impact on your evolution as an artist (and as a person).

Are there any artists, past or present that you look up to artistically?

Of course, I admire a lot of artists, but there are so many I can't name them all. But I can tell you Boris Vian is probably my number one :).



A pair of lips seem to be a focal point for your work which we adore, Tell us a bit about that?

I see abstract faces everyday everywhere.

The reason behind is to let people play with their imagination when they see my collages.

Are there any exciting projects that you are working on at the moment?

Yes. There are things I am working on, and I'm very excited about it.

A cool collaboration coming soon, I've just finished shooting for a feature film (I believe going to be very "moving") that will come out next year and continue working on my art, I have so many ideas, and very sexy things are coming...

Your Instagram feed looks like one incredible holiday. If you had to settle down which city would you pick?

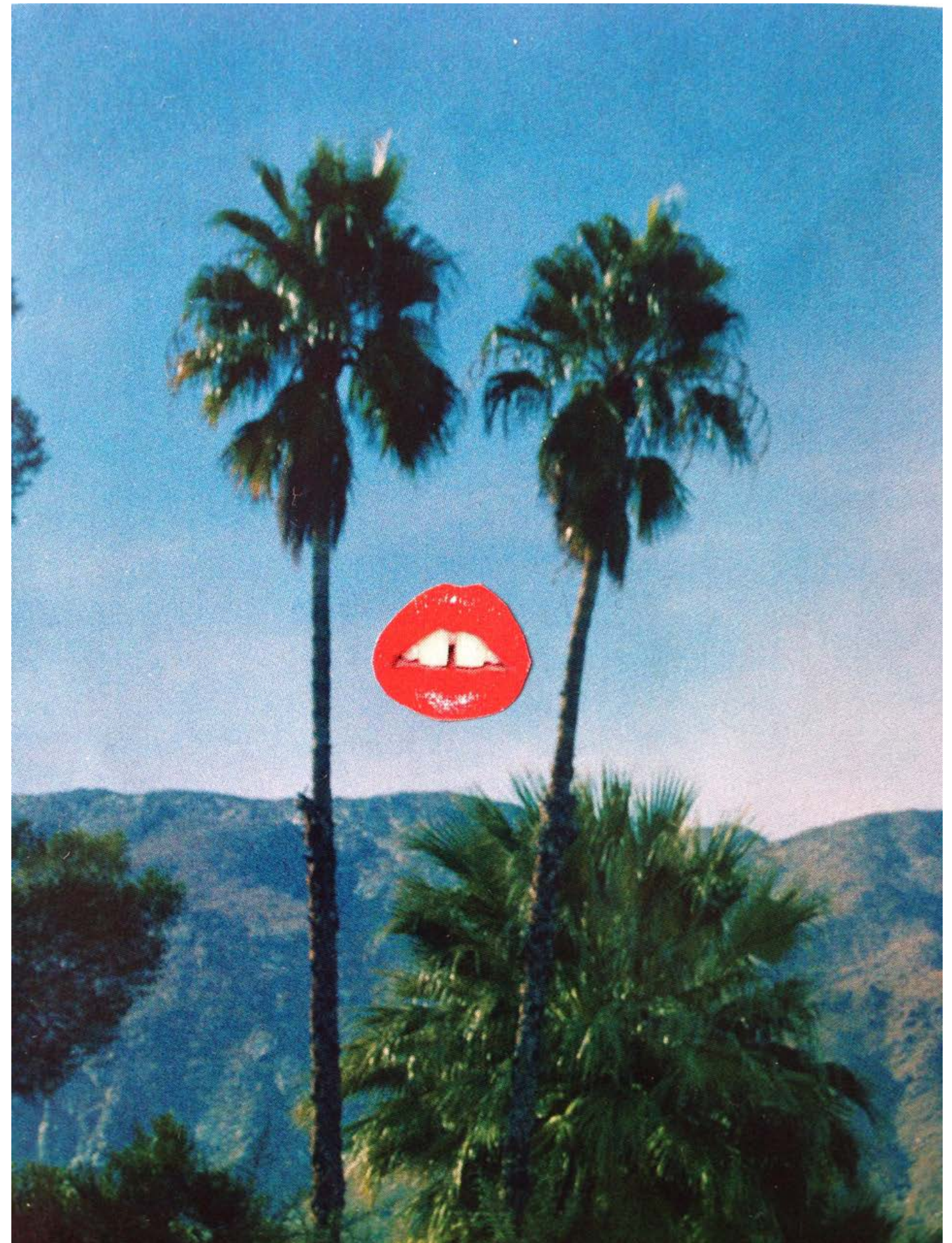
Los Angeles.

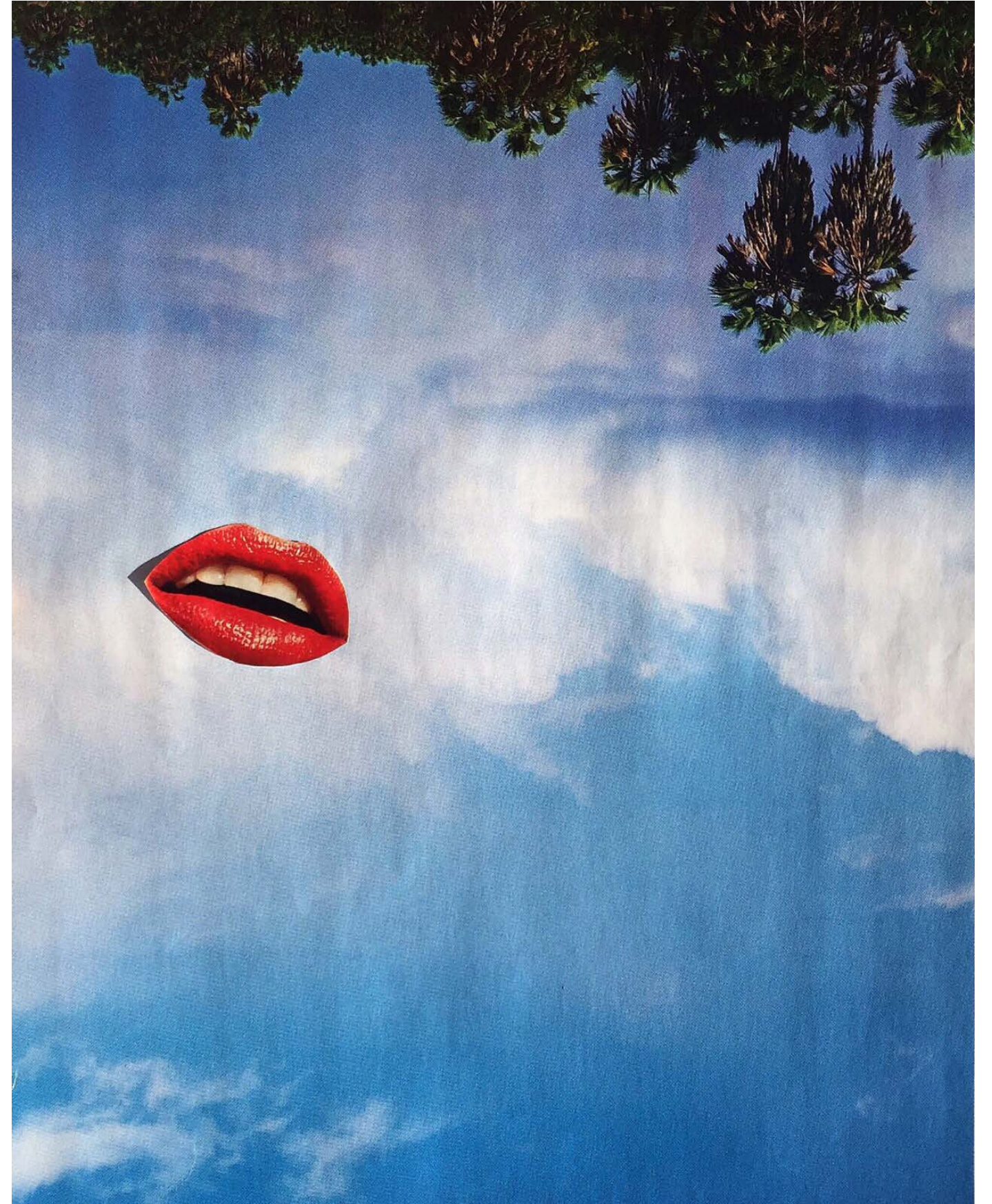
What does a typical day for Ella look like?

Ha, ha! It really depends on the day. Because of my work, my days are different in general.

But a good day would be to wake up to a very sunny day, eat well, meet with people who inspire me, work in my studio, dance, get close to the ocean and get high by the beach ;).

www.ellajazz.tumblr.com





/PING ZHENG

The adversity we face in our lives, although often painful and challenging at the time can be a valuable source of knowledge and inspiration in the future. Born in rural China, artist Ping Zheng has broken out of the archetypal stereotype of women in her country to pursue a career as an artist. Currently residing in Brooklyn, New York, her work is inspired by the topography of her homeland and gender equality among other things. In our conversation with her Ping talks about her art residencies across America, the first exhibition of her work and female artists becoming a driving force in contemporary art.

You recently had your artwork showcased at the Nancy Margolis Gallery in Chelsea, Manhattan. Could you tell us a little about that experience and how it came about?

I knew Nancy from RISD painting Grad thesis show in her gallery 2016, She told me about a client from Florida who was interested in my art work after the show, Nancy would like to see what I would make after school.

I came back to NY and showed her my new work on paper, she liked it and later thought I could have a dual show with another female

artist. I felt stressed as usual for the reception night, I was walking and running from 80th St to 25th St. I was sweating, but it did help. I was glad that Nancy gave me positive feedback about what the viewers thought of my work after the whole month.

You also had three art residencies across America over a period of five months. What was that experience like?

I felt it was very much like rewriting my childhood story, I re-experienced a green woodland, fresh water in the North to dry and empty desert in South-West.



Above: Spring, oil sticks on paper, 11" X 14", 2016



Above: Sky, oil sticks on paper, 11" X 14", 2016

I felt grateful that many new friends I met on the way helped me get over my unhappy memories of the past. I was glad that I could fully understand and accept myself for who I was.

Do you think female artists are beginning to play a more prominent role in contemporary art?

Definitely, however, most of them try not to deal with sensitive themes. I always feel that female artists in West are far more

independent and brave than in the Asia.

They are more united and believe their value in the society, I hope I can be a part of this female community. Due to the subject matter of my art, I don't think I could do very much in my culture as a young female artist now.

When did you move to Brooklyn, New York?

I moved to Brooklyn last January after my five-month art residency.

I came back first to meet up with Nancy in her gallery, and secondly to renew my passport. I am now liaising with the immigration authorities regarding my visa to stay in the United States and continue my work.

Had the political situation in America affected you as an artist?
NO. It hadn't. I'm really thankful for that at the moment.

Culturally, women in a traditional Chinese household are often segregated into cultural archetypes such as a homemaker, is this attitude beginning to change?

Yes, it is. But it also depends on which part of the country they live in. For example, there are not many of my peers who have studied abroad or shared my experiences in China, I grew up and lived in the most undeveloped areas in the country, and those groups couldn't understand or believe in me.

What attracted you to making art in the first place?

I believe in my heart that I am a girl who has got her mind and soul to express herself in life from the past to present.

There's no shortage of organic references in your work, what are you trying to convey through it?
My artwork presents gender equality through my childhood experiences of nature and culture that have brought me new ways to express myself as a female artist.

What is your favourite part of going home to visit family?
I think it's going to be some landscapes, my siblings who have told me that they want to take me to see it.

www.zheng-ping.com



Above: Night, oil sticks on paper, 11" X 14", 2016



Above: Mirage, oil sticks on paper, 11" X 14", 2016

/CHRISTOPHER CONROE

Art means different things to different people, for some it's a therapeutic tool to deal with anxiety and mental health obstacles while for others it enables them to translate their ideas into tangible and sometimes tactile objects but its inherent ability to allow individuals to express, decorate and innovate is what makes it stand out from other studies.

Artist Christopher Conroe was born in San Diego and studied art at San Francisco State University after which he spent a year at L'Accademia di Belle Arti di Firenze, Italy. In this interview, Christopher talks about his time in the picturesque town of Florence and the role of good graphic design in our consumerist society.

Your current work has heavy undertones of sci-fi and space, Is this something that you draw constant inspiration from?

Meaningful topics and subjects such as futurists (utopian | dystopian) technological visions, astronomical phenomena, and colonizing space are inspirational to me. Is it all doom and gloom like Asimov's "Foundation," or "Robots" or open, free and

exploratory? The way we perceive events in space, including the composition of form, color, and textures aesthetic relationships are also inspirational to me as the music of the celestial spheres? Those kinds of things can inspire me.



You spent a year studying art in Florence, Italy. Could you tell us a bit more about that time in your life?

Florence has more of a historic beauty to it. She is a little romantic, Romanesque, cosmopolitan and has many hidden gardens. We had one in the house in which I lived.

It wasn't as big as the Medici or Boboli gardens, but it had a certain kind of charm to it, nestled in the middle of the building's atrium. I used to sit at the window drawing on the old water radiator.

I went for walks and looked at the people, buildings, and art. Donuts and peanut butter were treasured commodities worth their weight in diamonds.

Coffee was a dark bountiful ecstasy in a cup. I also spent time with my roommates and their friends, who were almost all American. We danced at clubs, listened to jazz and drank a lot of wine. I met Italians. For a while, I belonged to a local dojo, and studied kendo, with some Italians who were interested in the same sport.

I spent a significant amount of my

time learning Italian and chasing girls-unsuccessfully. The food was exquisite, at least when it wasn't me cooking. I tended to make homemade pasta, with lots of vegetables thrown in. It was OK, but nothing like some of the recipes that I had when eating at restaurants or when Italian friends came over to our dinner parties and volunteered to cook for us. They were very kind about cooking.

The painting and drawing studies I made were fresh and new and awkward. I was left pretty much to my own devices. So I tended to wander around whimsically on the canvas, experimenting a lot. It is where I found out that painting was more than only a brush and paint on canvas, that the pallet knife's scraping for texture is as much a way of painting as a traditional interpretation.

What would you say is the difference between artists in your native town of San Diego and Florence?

The artists of Florence and San Diego, are very similar.

They are intelligent, passionate and charming. They are students and professionals from different communities of artists.

Some artists are eccentrics; others are traditional. Many are experimental. They seem to differ mostly in the languages they speak. Italian is spoken more in Florence than it is in San Diego.

What historical artist's journey would you have loved to be on and why?

Either Gerard Richter who is a creative, intelligent, artist with excellent craftsmanship or Haruki Murakami who is equally as creative, witty, and artistic in his craftsmanship. Gerhard Richter has less of a pop-art influence and is a modernist, while Haruki Murakami is perhaps more of a pop-satirist. Both are icons of the arts.

You utilise various forms of media in your work ranging from graphic design to abstract painting. If you could pick one, which would it be and why?

If I had to choose, I would choose abstract painting rather than graphic design. Both share a

common foundation in the elements of art, craftsmanship and give an aesthetic order to the chaos of visual expression.

In contrast, abstract art is more fun and has a quality to it that is less practical and more whimsy.

Graphic design is very utilitarian. It emphasises an efficient and transparent communication of a message using images and text. Abstract painting is an in depth reductive decoration, purely for the purpose of making a space more hospitable to persons.

In the consumerist society that we inhabit, how important is good graphic design in your opinion?

Good graphic design is essential to consumer society. Graphic design allows for the quick and clear communication of information about a particular subject to reach the broadest possible demographic.

It boosts marketing goals, increases profits and encourages brand loyalty. Those qualities contribute to the prosperity of the ecological web of a consumerist society and its values.





Above: Twilight Floresence Opposite: Eclipse

How do you strike a balance between aesthetics and meaning in your work?

It helps to have a way, to process creative energy. That requires the courage to make mistakes in studies as well as a cavalry of open-minded patience for revisions.

The artwork is not going to be in perfect balance all of the time. Sometimes the results are balanced, other times they are like an awkward piece of glowing toxic waste excreted from a nuclear silo.

Patience is very helpful in finding the right time for working on the

artwork so that it can receive constant focus. Having a plan is instrumental to balancing aesthetics with meaning, but knowing when to ditch the plan and wing it is critical; also I save the titles for the end. If I started with the titles first, the work would get too illustrative too quickly and have less of an open-ended feel to it.

Name three movies that Christopher can't get enough of?
 "Star Wars VI: Return of the Jedi," "Akira," and "Kelly's Heros."

www.christopherconroefineart.com



/SCOTT HERNDON

Having your work exhibited in over fifty national and international exhibitions as a photographer is no easy feat, but that's exactly what Washington DC-based photographer Scott Herndon has done. His subject matter ranges from people getting on with their everyday lives to cows, birds and the elements. In our interview with Scott, he talks about the photographers that have influenced his work and dealing with constructive criticism as an artist.

What are the changes you have observed through the years in the field of photography?

I started taking pictures when I was about 11 years old before digital cameras were available. The biggest change for me for me has been from film to digital.

There was always a little suspense with film of not knowing the quality of the image captured until getting the photos back from the developer.

I love the instant gratification that digital photography offers but I

still shoot some film to keep my composition sharp. Shooting film forces me to be more selective in my shots and try to capture great in-camera images instead of relying on a bunch of digital shots to hopefully get one that works.

A couple of years ago I inherited an Argus A-Type circa 1936 that reignited my interest in film photography and have since bought a Canon EOS to fit all of my Canon L-Series lenses that I use on my digital camera. I'm excited for continued advances in photography.



Above: Ice Cold Drinks



Above: Lake Wales Water Tower

What was it like growing up in Lake Wales, Florida?

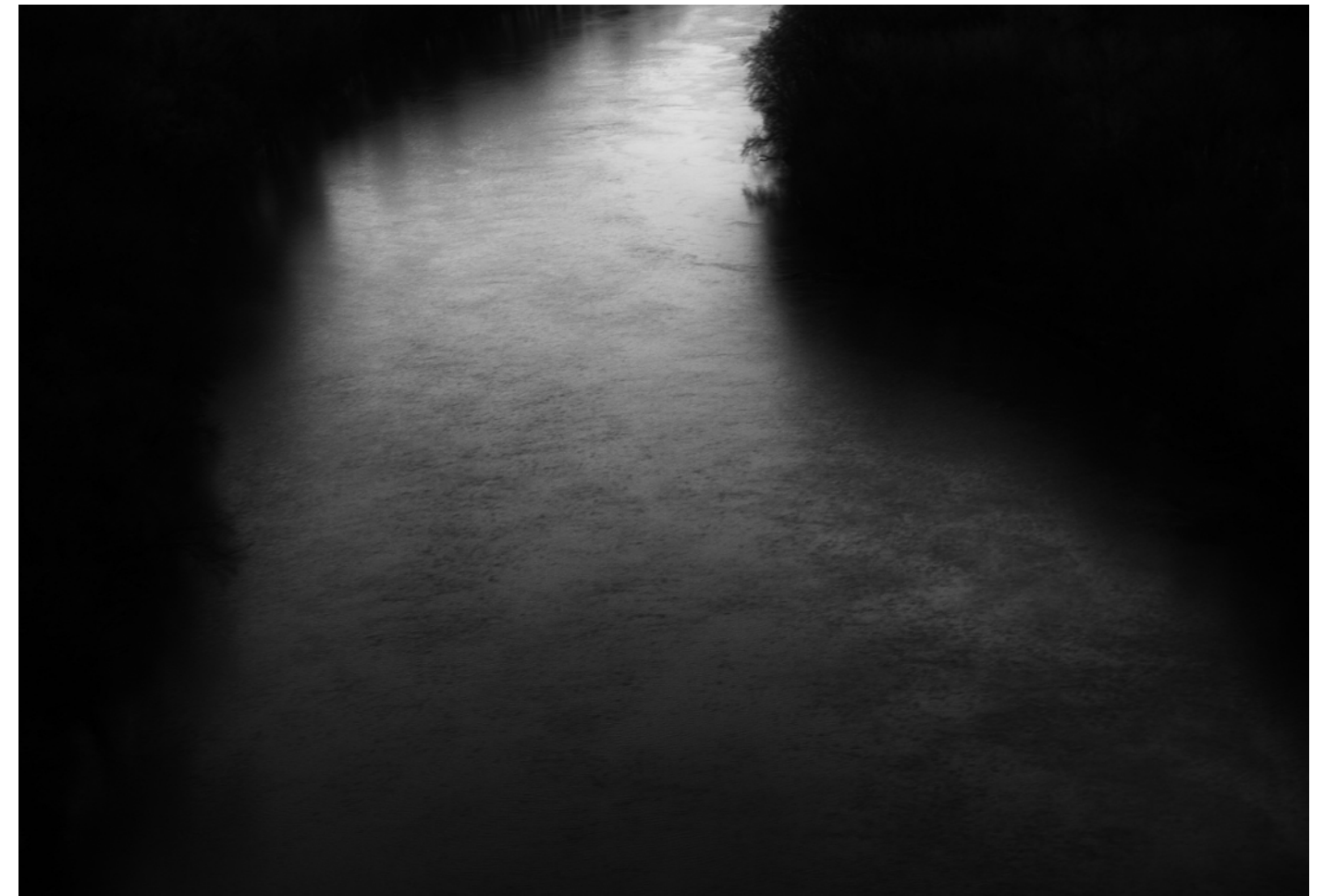
I loved growing up in Lake Wales, Florida. It is a small town but is only hour away from two major cities Tampa and Orlando, and the Atlantic coast to the east and the Gulf coast to the west.

I felt a real sense of community in the town and was fortunate to have grown up around a lot of my family. My cousins were some of my best friends growing up and for several generations, starting with my great-grandfather, many of us

worked in the family citrus business.

Did the natural beauty influence you as a photographer?

Absolutely! I spent the majority of my weekends hunting in the woods, fishing on a lake, the ocean, or working on our farm. Some of my favourite memories are being in the woods alone with nature as the sun rose or set. Each sunrise or sunset a well-choreographed event, with each animal and insect having a unique part.



Above: The River

When did you make the move to Washington DC and why?

Washington, DC was always an interesting place for me because it is the seat of the United States Government.

I work in government relations for the agriculture industry and am very happy that I can be involved with agriculture, as my family has been for generations.

Did you always want to pursue photography professionally or is it something that transitioned

from a hobby?

It actually wasn't until the past couple of years that my interest in photography grew to where I became confident enough to show my work publicly.

I've really enjoyed sharing my work in galleries and can vividly remember the first time I saw one of my photographs on a gallery wall for the first time. My goal is to one day have a solo show.

Are there any photographers that have influenced your work?

The artists that have influenced me the most are Florida-based photographers. First, is my great-uncle, Bud Adams, a rancher and naturalist in Florida.

He always carried a camera with him as he was herding cows or riding in his truck on his ranch. The lesson for me was to always have a camera ready. Another photography that has influenced my work is Clyde Butcher. His specialty is black and white Florida landscapes.

You have showcased your work extensively both nationally and internationally, has the feedback you receive evolved you as an artist?

I have had some great feedback and enjoyed exhibiting alongside much more accomplished artists. All of my exhibits have been a part of group shows. Viewing the work of other photographers is my favorite way to try to improve my work.

Most artists struggle with constructive criticism as their work is very personal, do you have any tips to deal with this for

upcoming artists?

I'll admit that when I first received constructive criticism, it wasn't easy to take. Most of the criticism was on composition and subjects. One reviewer asked me to what type of emotions I wanted the image to conjure in the viewers. I had really never thought about photography from that angle.

I always have and still take images that have personal meaning to me but I try to make more meaningful images. The basic question is why anyone else would be interested in the image.

What does photography mean to you?

Photography is a way for me to share my experiences with others. I take pictures of almost everything but my favorite shots are of ranches. My family had cows and many of my aunts, uncles and cousins were ranchers. Agriculture is such a difficult way to make a living and having grown up in that culture, I have incredible respect for it. I would love to document a cattle ranch one day.

www.scottherndonphotography.com

Opposite: Swimmer



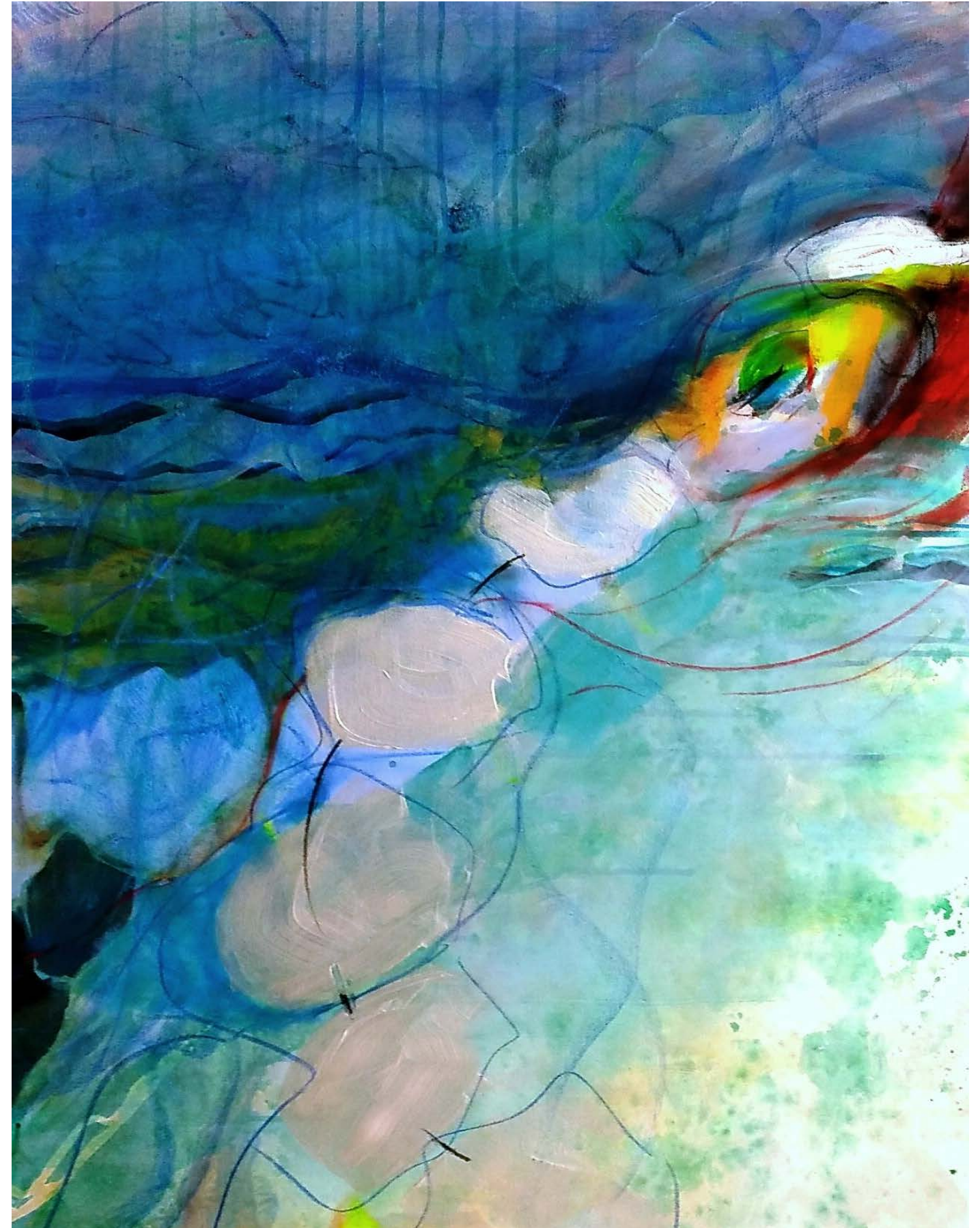


/ANTONIE JOSEFA LATSCHA

Composition can sometimes make or break an image, providing focus or structure in an otherwise chaotic array of elements. But there are times when lack of structure can work in your favour.

Lyrical abstractionist artist Antonie Latscha ignores compositional rules when she is in the studio, letting her emotions, inspiration and chance direct her. Born in the Czech Republic, she currently resides in Switzerland. Working with pigments, coal, pastel and ink she draws her inspiration from nature and the works of the German-born poet, novelist, painter and Nobel Prize laureate Hermann Hesse. Her work follows a series of cycles, words and sentences followed by verses and poems. She recently exhibited her work at Biennale PratteIn and the Frontofbicycle Pop-up Gallery, Basel.

www.antonie-latscha.ch





/MARC ABELE

Born and raised in Southern Germany, artist Marc Abele lets his work speak volumes. From the materials, he uses to create, keeping in mind the outcome they will have on the finished product to his subject matter. We spent some time with Marc talking about his creative process, his childhood and thoughts on contemporary art.

What was it like growing up in Southern Germany as far as the arts are concerned? What kind of art were you exposed to as a child?

I grew up exposed not only to Southern German art, but to all kinds of art in general. I admired Richard Hohly, Willi Baumeister, Adam Lude Döring and, from my late teens, Anselm Kiefer – all artists from Southern Germany.

However, at about age 11, I caught my father's enthusiasm for the group of German artists known as "Die Brücke" (The Bridge). German expressionism, something great and admirable. Nolde,

Heckel, Kirchner.

What is Mr Abele working on at the moment?

I am exploring the possibilities to write or symbolise the word "between" nonverbally.

Characteristics, symbols and signs are pivotal elements in your work, has that always been the case?

Abstraction and subjectivity came later. I began with realism: landscapes, portraits, still lifes. There were, however, hints of symbolic elements here and there. For example, a flower next to a burnt match.



What has art taught you?

Art demands that one not rely on the familiar. This, in turn, counteracts biases and clears the way for perception, awareness, and intellectual growth.

What are your thoughts on contemporary art? Are there any artists that have grabbed your attention?

All contemporary art has one common source: the increasing pluralism in the societies of the world, on which art feeds and that art itself propels forward. Joseph Beuys is still today a great visual thinker. He demonstrated timelessness, in the crush of pluralism.

What is an average day for Marc Abele like?

I don't think in terms of "average days". No two eggs are exactly alike, every day is different.

At what point in your creative process do you decide that the painting is "complete"?

When I have the impression that its level of energy corresponds to the image I'm striving for.

I like pictures which look as if the painting process was interrupted,

yet still, display power and density. I prefer paintings that look almost like sketches, with very little brushwork and a lot of empty space, but that are nevertheless rich with energy.

What inspires you as an artist?

Life, with all its nuances.

www.atelier-abele.de





/LESLIE ANDRADE

The subconscious is a strange place, influenced by the conscious and vice versa. It seeps into our dreams, a multidimensional world often hard to translate into two dimensions. This is a challenge that artist Leslie Andrade loves to take on. Her work has a sense of depth and detail that goes beyond the visible dimensions. She hopes that her work will give viewers a chance to invent and experience their own subconscious memories. We had a chat with Leslie where she touches on subjects such as upcoming exhibition, translating her dreams into paintings and experimentation with different mediums.

Your pieces are four-dimensional interpretations of your dreams, How important are dreams on a subconscious level? Or are they just injections of thoughts from our day-to-day lives?

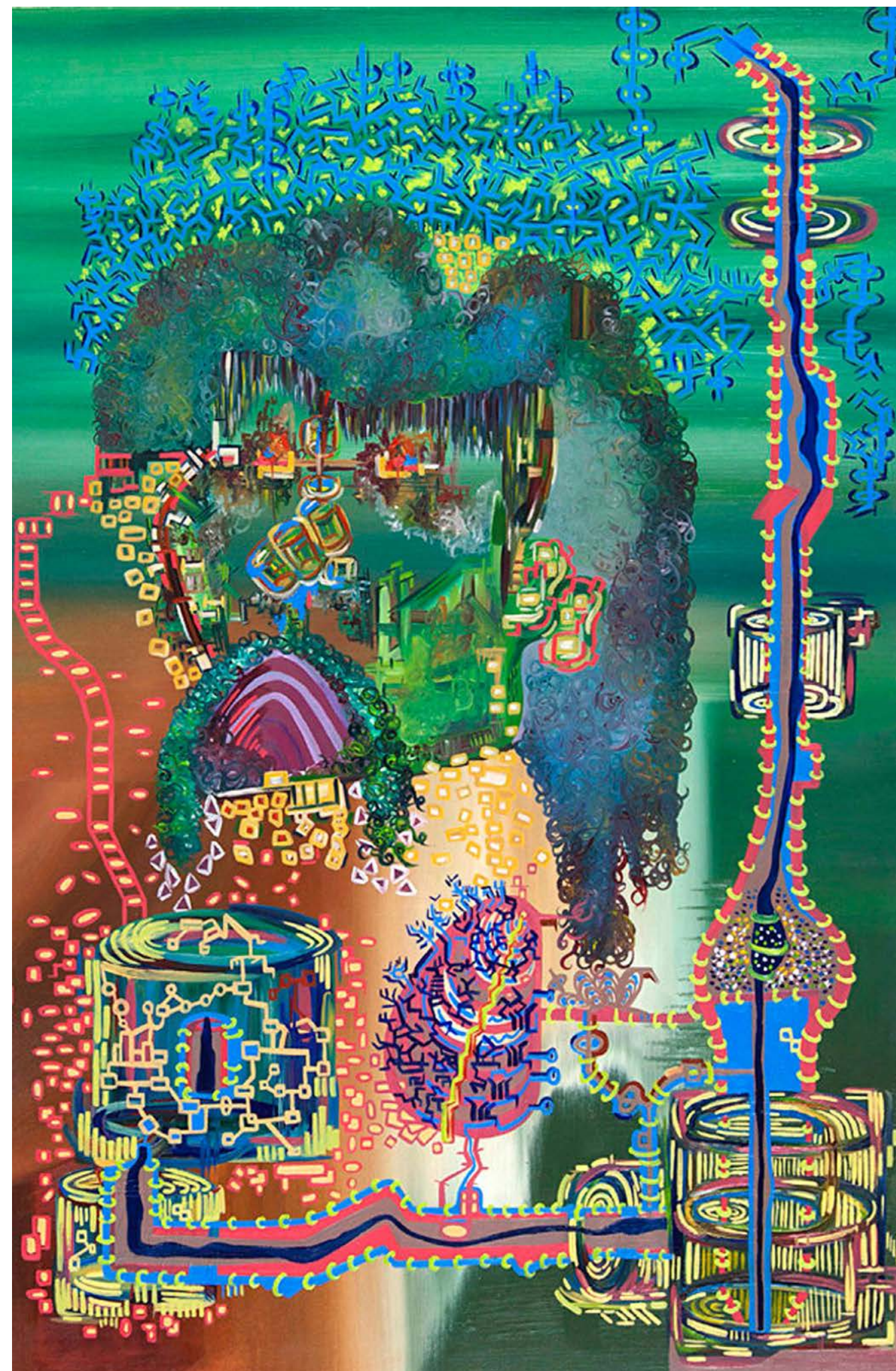
For me, dreams are a faint and distant memory of what we see in the subconscious. They allow us to create a bridge from the realm of illusion to our everyday reality.

I'm sure most of us can agree that our deepest concerns, thoughts, or day-to-day experiences in the physical plane sometimes become a part of our dreams. However when we wake up from our dreams, that object or emotion we knew while

conscious now feels strange and unexplainable. That powerful sense of confusion and uneasiness is what I explore and allow my paintings to thrive on.

People often have no recollection of their dreams when they wake up, how often do you remember your dreams from the previous night?

It is not common that I can recall my dreams from the night before unless woken up abruptly. I sometimes sketch a single object remembered from my subconscious, but I mostly work from the physical sensations I feel while dreaming.





Above: *Exploding Bricks Are Under My Pipes*

In the subconscious, there is no limit to time or space.

An object could be seen from all sides at once or the inside of a solid being as exposed as it would be on the outside. Interpreting the physical space from my dream is the primary focus.

Do you start sketching them straight away or do you write key elements down before the creative process begins?

I begin from a vague sketch and allow myself to constantly reinterpret it without hesitation as I go along. I feel that this is the only

way I can allow my subconscious thoughts to grow without being automatically corrected by my perception of reality in the physical plane.

Which 4 artists have continued to inspire you to date?

Having studied Art History, I will always admire and Old And Modern Masters. I can't say that I follow specific artists, rather my artwork is impacted immensely by my personal travels worldwide.



Above: *You And Water Though Humps Carried His*

Have you experimented with different mediums?

I have experimented in almost every medium: printmaking, sculpture, drawing, etc. I simply like the look and feel of oil painting. It constantly challenges me even though it is a forgiving medium, I always try to create a new look or technique while painting.

Could you tell us a bit more about your body of work titled "Astral Plane"?

My work relies on the philosophical idea of the astral plane, a dimension of

understanding absolute reality, free from the limitations and distortions imposed on it by the conscious mind, in the physical plane.

Just as our conscious thoughts travel into our dreams, our subconscious has the ability to do the same. Though, our conscious perception of "truth" automatically corrects the reality seen in the subconscious.

In my body of work, I allow this idea to control my visual reactions and stand to not correct my sense of time and space from the

astral plane. Creating a visual language through storytelling allows my viewers to reinterpret my visions through their own subconscious language.

Are you currently represented by a gallery?

I am currently being represented by Artblend gallery and recently exhibited at Miami Art Basel 2016 and Art Expo NYC 2017.

What advice would you give young artists with regards to receiving constructive criticism?

Receiving that one piece of constructive criticism could be what helps you have your next artistic break through.

I never learned how to do anything well by receiving constant praise. I am a very competitive person at heart and so tough love, and hard work has always paid off for me in the end.

What are your thoughts on the accelerated rate of technology and social media as an artist?

It has been a big tool for me in terms of getting my work to be more accessible to people all over the world but has also created a lot more competition and pressure for

artists as a whole to fully take advantage of all that exposure.

What do you love the most about being an artist?

I love that my passion will always impact my life ambitions positively. Combining a strong business background and work ethic, gives an artist endless possibilities.

www.leslieandradeart.com





/JOSIE PERRY

With influences ranging from architecture, music, theatrical and postmodern design, visual artist Josie Perry's work is hard to compartmentalise. Having recently exhibited at CONNY Contemporary Art festival and Midlands Open 2017, her work has a playful yet structured feel to it, a recurring theme being the empty or waiting set.

Often using materials that engage with the visual languages of theatre and furniture design, she hopes to blur notions of prop and artefact, functionality and uselessness, and the before and after of an event. Her works sometimes include performers, further articulating the latent theatricality of sculptural and 2D pieces that only hint at activation. Usually based in Nottingham, Josie will spend the next 3 months on residency at Shalini Ganendra Fine Art, Malaysia.

www.josieperry.com



Opposite: The only people for me I



/DRUTHERS MENSWEAR

It is estimated that by the year 2050 there will be more plastic in the ocean than fish. Considering life on our home planet evolved from there this is rather worrying. While there is an emphasis on healthy eating habits and ecological farming practices waste disposal and buying habits are areas that need some attention for sure.

Based out of the garment district in New York Druthers Menswear creates Boxer Shorts, Trunks and Socks out of Recover Yarn which is manufactured using shredded PET1 Bottles and rolls of dead stock fabric reducing the need for virgin cotton. We had a chat with Adam Gianotti, one of the co-founders of the brand about the positive impact they are having across all aspects of production, his thoughts on our current obsession with fast fashion and the future of sustainable and environmentally conscious garment production.



As consumers, we seem to be obsessed with fast, economical fashion without thinking about the consequences on the supply chain and ultimately the environment. As a manufacturer what are your thoughts on this?

I am really against this whole fast fashion thing. It's not what Druthers and other brands in our space are about.

We are designing and developing great quality products that are supposed to last you as long as possible. Supply chain to us is approached differently. We push to try and get our potential vendors to become certified with the organic and fair trade associations and encourage the supply chain to offer fewer virgin kinds of cotton and more recycled and organic yarn options.

It's fun to work with a vendor who is unaware of what mulesing wool is vs non-mulesing wool... and then challenge them to find the humane version out there. Ultimately this should give other companies easier access to these options in the future. Right now there is a small supply chain out there, but you will see countries, such as Japan, making the transition to organic.

It would be a goal for the future, to have organic cotton the normal choice for the growers to the consumers, the same way that it is happening with food.

Which is another thing that is interesting. It's funny to me that so many people are all about this slow cooking and farm to table movement. People eat organic foods that are sourced from local farms and whatnot, make sure everything is Bio or USDA organic.

But then buy cheap throw away clothing from Zara and Uniqlo. I guess it's our generation's paradox, spending much more time on living right until it's time to shop, then it's super fast iPad iPhone instant gratification app style, haha. But I'm feeling the change start to happen.

Could you tell us a bit about your use of Recover Yarn and non-reliance on virgin cotton?

Yes, Recover yarn is made in Spain out of up-cycled yarns. It's great because there is an enormous environmental advantage as they save substantial resources with their process.

There is a great deal of saved water and electricity. They recover a great deal from PET plastic bottles and waste textiles, it has stopped a great deal of CO2 pollutants and over 7 million square meters of landfill space.

We currently offer a line of men's boxers briefs and trunks that use this fabric. We also have a blend of Recover yarn and Modal yarn that is made from beech trees, another big water saver.

We definitely don't rely on virgin cotton, our socks also use recycled cotton and poly's most of the time. However, we do use organic cotton yarn in some of our sock assortment and our t-shirts. Technically it is a virgin cotton.

However, this doesn't use herbicides, pesticides or other chemicals. But it does, unfortunately, consume water. just without the chemicals that leak into the ground water.

Ultimately, our goal is to create the best quality product with the least environmental impact, with the understanding that all production has an impact. We work to continually minimise that impact

which is a continual learning process.

How did the idea for Druthers Menswear come about?

My good friend and business partner Alan Shikverg came up with the idea and founded Druthers. Ultimately there was a gap in the market when he started the brand for a good quality men's basics brand in our space that focused on sustainability.

Of course, there are amazing menswear brands that sell in the same doors as us that also make socks or will make a brief collab with Hanes or something like this.

Only they focus mainly on clothing, making socks and underwear a secondary thought. There is also a lack of focus on sustainable and ethical practice.

We try to make that as important a part of the process as the aesthetics. At the end of the day, this position is a big part of our brand's longevity. I'm actually super surprised when new brands pop up that don't seem to have any focus on this.



“I am really against this whole fast fashion thing. It’s not what Druthers and other brands in our space are about.”



What has your most popular product been so far?

Our Boxers are definitely the most popular. We are using deadstock fabrics and recycled packaging on these as well.

The original print designs we make are on an organic cotton. It really comes down to the designs. You just can't walk into a J.Crew or Uniqlo, Ralph Lauren, etc, type store and expect anything that isn't a cliché all over print or boxers on boxers, beer mugs, or regular stock image patterns. Again it's a secondary thought for most brands.

They just aren't making good prints, and then, the boxers break down in 6 months... I wear boxers still. I'm not a brief guy. This is something I was always aware of, which is another point for the previous question.

Your products are manufactured in the U.S.A and Japan, are we going to see a rise in local manufacturing anytime soon?

Who knows man. haha. Trumpy literally yells that shit from the roof tops... It's not always feasible. I think the real paradigm shift back to made in America happened

around 2005-ish? American Apparel days.

That was the time when there was a big switch in awareness back to local. Brands like Engineered Garments brought a lot of attention to the Garment District again here which was great! I can remember before that when it was much harder to make a full range in bulk quantities in NYC, and the last decade has seen a lot of factories upping their equipment and sq ft game.

Unfortunately, the CFDA sold the zoning rights this year back to the city, so the Garment District will probably be fancy bars, hotels, and condos soon.

I have been hearing a lot of spots will either go to Sunset Park, or NJ, Philly? Time will tell. After that, L.A is pretty far for our HQ in Brooklyn, so I would still go to Japan for manufacturing. But where ever we make products, the idea is knowing the factories, being in fair trade facilities, making sure we don't support sweat shops and harmful, dangerous, underpaid working conditions.



We visit all of our factories and know the workers. Some of the photos from our facilities are on the website. In Japan, I really love our spots. Big smile the first time I went to our t-shirt factory in Saitama and seen a worker out back on her lunch break picking from the garden!

What are the challenges you face as a result of manufacturing locally?

Not much more than what I was talking about above. I'd have to say the "local" challenge isn't really with CMT (cut-make-trim), it's with fabrics and socks.

For socks, it's challenging to explain to a guy in North Carolina that you want to only make 300 pairs of some special design in a very hard to source non-mulesing humane wool. He says sure, and then never emails you back after the call because they make all the socks for U.S Postal Service and a chain store making tons of units.

Same with fabrics. There are a lot more mills here for sustainability, but sometimes the technique and reliability isn't there. In my experience, it is best to have the organic growers send the organic

yarns to Tokyo and Los Angeles, it's not very much farther. But I think I'm just reaching here. Everything in this business is a challenge, and that's part of the fun. Again, we just try to go with the best producer for what product is being sourced and made. Sometimes it's USA/NYC, sometimes not.

You also work with Eco Enclose for all your shipping needs, could you tell us a bit more about what they do and the innovations specific to Druthers packaging?

Eco Enclose is great, they take care of all of you shipping products. They use post consumer recycled and recyclable cardboards and paper for our boxes. Post consumer recycled, recyclable, and bio degradable poly-mailers for small orders, and supply us with our recycled tissue paper and post consumer recycled and bio degradable packaging tape.

We also use a different company in Ohio that makes our other recycled paper packaging inserts and business cards etc. Lastly, I use a place in Hong Kong that I've been with for a while now.

They make recycled paper and plastic packaging for all our

specialty designs, such as our sock packaging. This is good as it's closer to the factory for shipping purposes, and they are also able to use non-toxic ink for printing like here in the states.

Are there any other ethical manufacturers that you would recommend our readers check out?

That is such a case by case basis depending on the product. But anyone looking for more info can go to the websites of the ethical watchdogs, and they usually have a list of the facilities that they have certified. We use GOTS, Oeko-Tex, Global Recycled Standard, and many others. It's a fun rabbit hole to go down. There are also some fun books to read about these topics. We threw them on our IG over time.

The environment, especially our oceans are in a dire state as a result of our insatiable consumerist society. What changes can we make as individuals today to curb further damage to our home?

I'm sure we can really do a lot. I feel a lot of it that is more common sense than we make it out to be; don't drive when we can walk or

bike, recycle, don't walk/drive and text at the same time*, buy local, carry a reusable container for coffee and water, stop buying stuff you don't need etc.

There are so many good websites that offer long lists of ways to reduce our wasteful behavior if for some reason someone is unaware of what's up. My focus is on how to work for a living in my field with the least impact. *kidding but seriously, be safe.

www.drutherswear.com



/HELENA BLOMQVIST

Swedish artist Helena Blomqvist knows a thing or two about photography but what differentiates her from other photographers is the fact that the subject matter is envisioned and created entirely by her. Elaborate sets translate her ideas into fruition. A deeply intoxicating array of nostalgia is present throughout her work, drawing inspiration from 19th century Scandinavia. Originally from the north of the country, she now resides in Stockholm. In this interview Helena talks about her body of work titled “Florentine”, growing up in the Swedish countryside and her publishing career.

You’ve published several books, could you tell us a bit more about them?

I’ve published 4 books; The last Golden Frog, The Elephant Girl, Helena Blomqvist and Florentine. They were published with my gallery in conjunction with my shows with the same titles.

Anna-Kari Leijon did the design of the books, and various authors have written the texts.

There’s no denying the painstaking work that goes into the elaborate sets and costumes for your projects, do you have a team that helps you?

I mainly work by myself, only when I do big stagings, I collaborate with a small crew. It’s a slow process for me to do an image, but it also gives me time to think it through before I finish something.

Could you tell us a bit more about your body of work titled “Florentine”?

Florentine is a grand figure, she is the genius, she is the prima ballerina, she is the great thinker and the mythical circus artist.

Florentine is a very old woman who lived her life during the twentieth century. In images that

appear to be taken from the Florentines photo album, we see glimpses of her life.

Florentine looks back, her mental state and solitude allow imaginary friends to enter this rich long life story.

It is unclear what is real and what are hallucinations and fantasy figures. What is a memory, what is a fantasy, what is real? Are the magic moments made up in Florentine’s head?

In the imaging suite “Florentine” scenes take place in a fictional neighborhood. The interiors speak of time lost. Old newspapers, peeling wallpaper and cracked walls hold the past.

Countless layers of ideas, allusions and atmosphere are deposited on top of each other. Where in time are we? On the edge of prehistoric time or far in the future?

Sometimes past and future meld in these works. In some of them, a moment expands into eternity.

You were born in Dalarna, which is as traditional as you can get when it comes to the countryside in Sweden. What was it like growing up there?

I grew up in a small village in the countryside, I used to play with my friends in the forest and all over the village. We used to ski, go skating in the winter and swim in the lake in the summer. When I was older, I couldn't wait to move away from the village, because it was not very stimulating for a young person who wanted to do something creative to live there. I moved away from home when I was 16 to go to high school in another town.

Are the leading characters in your projects based on real-life people you know?

No, they are fictional characters in stories made up in my head.

When did you move to Stockholm?

I was 19 when I moved to Stockholm.

The colour palette in your work draws comparisons to 19th-century Scandinavian paintings, is this an era you draw some of your artistic inspiration from?

I like the light in some of those paintings, like in Vilhelm Hammershoi's for example.

But I also get inspiration from the light in photography from that era, like in the work of Lady Clementina Hawarden.

What do you love the most about your job?

Maybe the freedom to do whatever art I want.

Are there any contemporary artists that have caught your attention recently?

I saw the fantastic William Kentridge film "More sweetly play the dance", in Arles, France, last summer.

What are you trying to communicate through your work?

That's a tough question to answer, it varies depending on what I do. I think a lot about the relentless passing of time.

I want the viewer to step into my universe, and into my imagery and I want them to feel something when they look at my art.

www.helenablomqvist.com



Above: Group Portrait in Forest Kopia



/JESSIE PITT

The environment we grow up in has a way of influencing in ways we cannot fully comprehend. This ranges from the spaces we inhabit with our families to the actual physical location. Growing up in the mountainous region of Melbourne, Australia has certainly shaped Jessie Pitt as an artist. She also shares her time with the mountains in Austria, together they form the body of inspiration behind her work.

She focuses on the relationship between the mountains and clouds, expressed through a barrage of mediums ranging from drawing to painting incorporating charcoal, graphite, drawing ink, acrylic on canvas and paper.

What is it about mountains that draws you back to them?

There is a majestic, eternal kind of strength about mountains. They are strong yet exude an indescribable sense of stillness and of peace.

They feel so separate from Man, and they make you feel both strong and small at the same time. I also find them visually inspiring. They are constantly changing, both in light and in mood. I love the changing light and shadow, or light and darkness. Light. They give so much, and yet they can indifferently take so much away. I think that humanity has always had in a way a relationship with

mountains. Whether through the variety of religions we have on earth or nature. There is something about them that draws us to them.

There is no other place on earth that makes me feel like I do on top of a mountain, it is my happy place. Where my soul feels strong and free.

You spend your time between Australia and Austria which are polar opposites in many ways. What led you to that part of Europe?

I ended up in Austria because of mountains.



I grew up skiing, and I grew up a lot outdoors and travelling. My Father was from England and my Mother from Australia.

After my 2 years of art study after high school, I had the opportunity to work in Austria. I spent many years moving from one winter to the next. Thus resulting in my time being spent predominantly in the mountains.

My life since I finished studying has been art and skiing. So art, mountains and skiing... Culturally Australia and Austria are very different. But there is something that transcends cultural boundaries... This is what I call mountain people.

There is something about mountains that calls people to them again and again. And I have found this is in a way a group of people of its own. I guess this can also happen in other groups too that have other interests. It is the mountains that draw me to Austria.

Your pieces have a personality of their own, how important is conveying mood through your work to you?

Very important. I am not a painter

that tries to depict mountains realistically deliberately; I try more to communicate the soul of the mountains. How they make me feel. How they make people feel. And how they are themselves. And maybe also to bring this down to the people who will never have the chance to be in, or on top of a mountain. Or to experience nature in this way.

Would you say your work reflects your personal mood, the emotion conveyed by the subject matter or both?

Yes definitely... I feel like it reflects both my own personal moods, and also the emotions conveyed by the subject matter. I feel like they are intertwined.

I have an idea in my mind, not necessarily a defined picture, but I guess a mood or an idea. This does change, and then I guess I search for what I want to depict from what I see. Sometimes I am inspired by things I had seen that later become interesting, not necessarily when they happened.



Above: Apart of LaMeije

How is working with un-stretched canvas different to other mediums? Is it something you would encourage other artists to try?

It is inspiring! I used to work predominantly with paper. And I am sure I will do more works on paper in the future. I like the things I can do with paper.

I like to mix drawing and painting techniques together in one artwork, and it is easier for me to do this un-stretched. I think this is how it originally began. Now it has a life of its own, and I use it differently to how I would use paper.

I really like the natural non-confined way that un-stretched canvas behaves. I like to encourage it to crease randomly. This contributes to the end effect, and I believe enhances the artwork as a whole.

I am depicting nature. Nature is from where we came. And who we are. I guess I feel strongly connected to earth. I like the perfect randomness of nature and this is found in the mountains everywhere. No two mountains are alike... I love randomness.

I do not like to frame my artworks

when I exhibit them. I like them to hang free against the wall.

Oh for sure, I think that as an artist it is important to try and experiment with different things. The process of creating is often as inspiring as the subject matter. It is what makes it great to be an artist, we have endless ways of depicting what we would like how we would like.

What frustrates you the most as an artist?

Time. There will never be enough time in a lifetime to sate all the endless inspiration I have inside. And a necessary reliance that we all have on money to exist.

What attracted you to making art in the first place?

I honestly do not remember a specific time or thought where I decided to be an artist. I feel like it is just how it has always been.

Art was always my strongest subject at school. I know this because I looked at my school reports from Primary School through to the end of High School because I was curious one day.

Opposite: Visible Yet Hidden





Above: Mystic

Outside influences that would have encouraged it growing up I am sure of would have been the hand painted Christmas and birthday cards that our Grandma in England sent us. And my Father who was a graphic designer as well as being a person who was fascinated by art, science, nature, history, travel.

Is there a driving force or emotion behind Jessie the artist?

The un-ending expanse of things that I see and what I feel. I feel like a sponge that soaks in so much visually and definitely emotionally and thoughtfully. And light.

And the desire to make people feel something. I once defined myself as such, 'I am eyes connected to a brain'.

What is the message you are trying to convey through your work?

It began in the beginning as a depiction of mountains because they have inspired me for so long. It is still this but I think now I am trying to communicate feelings much more consciously.

Through light, shadow, nature, mountains. I would like to make people feel something when they

look into my world. And in the end what they feel is entirely their own and personal. It could also be an un-conscious desire to bring nature to people that seem to more and more disconnected from it.

What is your idea of a perfect Sunday?

I don't really have Sundays. So maybe the idea of Sunday, being completely relaxed on top of a mountain for hours at a time. And just look and absorb. To just be and exist.

www.jessiepitt.com



/DEANE BOWERS

Artists create for different reasons. To some, it is a window into their dreams and the subconscious. Elements of their life they would find hard to express using traditional methods, for others, it is a platform to talk about issues they hold dear.

Artist Deane Bowers refers to herself as “South Carolina’s Happiest Environmental Folk Artist”. Her primary objective is to produce art that has a positive influence and brings joy to anyone that experiences it. As an environmentalist, it was important for her to be a conscientious artist whose work has a positive impact on the environment while at the same time celebrating recycling as an art form.

Her work features bright, bold and vibrant colours using materials she comes across on the beaches and streets of Charleston, South Carolina, celebrating the flaws and imperfections in the objects she finds. Through her work, she hopes to encourage others to be more aware of their impact on the environment and cherish this precious blue ball in the vastness of space we call home.

www.deanevbowersart.com





